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Photo by Phelps, New Haven.

H. L. PHILLIPS AND AGNES CARLTON.

Photo by Beckwood, New York.



The Matinee Girl had delayed her visit to the Buffalo show until the very latter end of the Summer, when other places had begun to get ragged edged and unattractive.

In spite of alluring letters from a friend in the Exposition City stating: "Come on at once, and wire when. We will meet you at the station with a few Indians from the show. Shot-in-the-Eye is a perfect deer, and is just longing to meet you."

But at last I journeyed on there in the golden Autum, and arrived to find the place torn up to its foundations by the national tragedy. As for the Exposition itself, a gloom hung over it that couldn't be equalled.

But I went through religiously, and found the most interesting exhibit in the grounds to be the Exposition Girl, who first made her debut last Summer in Paris, but who has proved about Buffalo all Summer in her short skirt and queer little hat. And still she flings there amid the waning glories of the show, the Miss cannibals, so fascinating in their brutality, and the effect they give one of their repressed appetite to have you for luncheon as they return your horrified gaze, and the hoarse young men who stand opposite the Midway entertainment shooting aloud at the attractions to be seen within.

The Matinee Girl is inclined to the sentimental, and her skirt which has been collar with a camera over her shoulder on a strap dominates her severity. Sometimes her little brown pointed hat tilts rakishly over her eye when she gets interested in something, and then she looks too funny for words.

If she is a true hardened visitor to the show she carries a sandwich box, and this is not for effect only, for one man has the catering privileges at the fair, and you get the same variety of sandwich and tea under the shadow of the electric tower that you do in the parlors of the Midway. This one man's own name is in the matinee line, and over the powers that you eat reverently, if you are true to exposition ethics, has his name stamped somewhere in its interior recesses.

"I don't care for this restaurant," said a New York-looking girl, as she scanned the simple menu card. "Isn't Sherry or Del got a place here somewhere?"

Then she and the group with her set out on a wild hunt for something real and earnest in the way of a bill of fare, and after a long tramp, a pole-wheel in a chair and a trip in a gondola, they saw the magic word "restaurant," gleaming in fire before them, for the night had fallen and the illumination was on. I know there must be some place like this, I concluded the triumphantly and they entered and seated themselves warily and nervously, and found they were in the same place they had started from. This is one of the peculiarities of the Exposition. You start from a given point and traverse miles on foot and by chair and rickshaw, on boats, over bridges, and find yourself exactly where you started. After a few nervous twitches of this sort the Exposition Girl which was once a place like the Pictures, and sits down and wonders how it happened that she got turned around.

Nothing in art or nature has made a hit with the women visitors so much as the Exposition girls, beautiful creatures gaily adorned in cloths that suggest the German army, with tracings of gold braid across their arms and bodies that glister in the sunlight. A number of girls with a charwoman followed one of these resplendent individuals about the grounds the other day in chairs, getting snap shots of her in various poses, under the impression that he was a foreign nobleman, only to discover with disgust that he was a mere girl.

But all roads lead to the Midway, even for the Exposition Girl, and the Japanese village and the Indian settlement are her chosen swimming grounds. In the village she has tea, and is waited on by Geisha girls and a little red-headed Irish boy who wears a kimono and speaks with a brogue.

The Japanese village is one of the few places on the Midway where one is not hustled out as soon as one is uncomfortably seated. They work hard to get you in, but once they have you they devote all energies to getting you out again. Even visitors to the moon are given little time to examine the paper-mache glories of the subterranean grotto, or to converse with the ungainly and unpleasant looking men and over-rouged little women who push their wares with most earthly persistence. In fact, the earth seems a good enough place to return to after this terrifying journey with its periods of dense darkness during which friendly voices call for you to look out for your watch.

At the Japanese settlement there is a gambling device that is patronized by women who linger above the board with fascinated interest. It is not roulette or faro, but just a board with hollowed half spheres into which you endeavor to roll wooden balls. Each hollow is numbered, and when you have rolled ten balls, the numbers of the successful ones are added, and from a well stocked shelf is selected your prize, a bit of really pretty Japanese ware, corresponding to the number you have gained.

Then there is the fish pond, where a number of brilliantly colored metal ducks and fish dis-

port. You have ten sweeps for ten cents, and each duck or fish is numbered on its under side, and you win chinaware on the same system as with the balls. There are blanks, of course, but the foxy girl gamblers have studied the colorings and outlines of these unnumbered ones and sweep for winners only. The fascination in playing this game is in that you can't lose, and the fascination in running it is that of selling goods in a new way, simple, and Japanese.

Visiting the Indian chiefs in their tents between the ring performances given by the Congress is another favorite pastime of the Exposition Girls. The chiefs have become as popular as matinee idols, and there is beginning to be a keen rivalry between Blue Horse and Shot-in-the-Eye, the Hackett and Fawcett of the tribes, who entertain more feminine visitors than any of the others. They have learned to shake hands, and to say, "Come in," when girls peek into their tents, but beyond that their conversational ability is limited to forced smiles and nods.

The Indian Congress has a press agent who almost equals the celebrated disseminator of information regarding the Floradora company in New York. Each day there is new and startling news in the Buffalo papers regarding the Indians.

There are Indian police, with official badges hung on their breasts, and those who haven't police badges have medals presented to their fathers and grandfathers by past presidents. Geronimo is the featured attraction of the Congress, and there are a number of other famous chiefs, notably Red Shirt, who is called the "Gladiator of the Sioux nation."

The oddest way to meet the Indians is to come upon them prowling about the Buffalo streets in full regalia. There is an Indian store in the encampment, and when the stock runs low, it is rumored by rival attractions with less successful press agents that the Indian buyers go in to the Buffalo stores to procure new goods in the way of blankets, moccasins, bead work, and fish scale jewelry.

"The Holy City" has been played on the hand organ in New York all Summer, but one would hardly expect to find it on the Midway. But it is played as an interlude between sets of living pictures at one establishment, in front of which the official promoter stands declaiming at length upon the fact that the entertainment offered is entirely proper, and that any representations to the contrary are untrue.

"If you go in the right kind of society at home," he says; "you'll understand the artistic beauty of these pictures." And those in the crowd anxious to prove their social status enter the door and find themselves in a darkened hall, in the center of which a pianist plays upon something that sounds like a spinet. The first picture represents an orchestra of birds led by a beautiful young lady, who is artistically but sensually draped. She sways to and fro while the curtain is parted and to prove that she is living, presumably, breaks into a friendly smile just as the picture is blotted out. After another very similar group, the lecturer breaks to the audience that he is about to sing "The Holy City," and he does so to the piano accompaniment. Then there are two more pictures, and the show which has gained a paying reputation for impropriety, which it doesn't deserve in the least, is over, and the mourners pass silently out the same way they entered.

The feeling against deadheads at the Exposition has become so strained that it is almost vicious. Since the opening of the fair the delegations of ministers, doctors and professional people of all sorts that have come to town with their families to visit the show for purposes of a scientific and educational nature have become so numerous that the man who makes out passes is suffering from nervous prostration and overwork. The editor of the *Eastbank Herald*, who is coming to town with his wife and eleven children, sons, cousins and relatives by marriage, will be met by an eye popularly described as glassy when he gets in an appearance at the fair this Autumn. And this is all owing to the fact that the representative of the *Bangtown House* was here earlier in the season with an abundant family, for whom he gained entrance to the grounds on a pass. No sooner were they inside than one of the younger progeny of the Bangs's able representation was dispatched outside the gate to bring in another batch of Bangtown celebrants on the same pass. In this way a good thing was done to death, and now the bearer of a pass is refused with a force which almost makes it a necessity if he attempts to stored any of the hideous horrors in order to see the incubus insulate or experience the static experience of prostrating on the calling of the house upside down.

Literary people from New York are subjected to a keen and searching cross examination to determine their truthfulness. The man who represents a New York publication and states it, is asked suddenly and quickly, in such a manner that he is taken completely off his guard, on what street the office of his paper is located, the name of the proprietor, and various other particulars calculated to confuse a pretender and overwhelm him with shame. Only a person of acute position and upright reputation can pass this ordeal gracefully.

The prettiest exhibit at the show is the Exposition Girl skinning along in a rickshaw with a Japanese man between the shafts. There are always two of the girl and, for a tip, the rickshaw man will increase his regular gait to a trot. A rickshaw on a run, as though it were going to a fire, with two pretty girls as occupants, their veils flying out behind them and their laughing faces flushed with the novelty of the experience and the attention they are creating, is pleasanter to gaze upon than anything along the "maddening Midway."

American society women have been accused of being alcoholic tippers and wine bibbers in private and public, but at the Exposition the women visitors sit in the German village and at the various restaurants and drink beer as though it were the elixir of life. One reason for this is that the sods, lassoes and other liquids of an innocent character are not as temptingly displayed and served as in the city shops, and another is that the reckless atmosphere that pervades the fair grounds requires some refreshment that comes of revelry, and the nearest that the Exposition Girl can get to this is in the deliciously cheap beverages associated with Coney Island and the Bowery. In a like manner the feminine visitor at the Exposition may be seen consuming un-

wieldy sandwiches made from fatty rolls, the like of which one never sees at home, and served without napkins on wooden tables in places where the bill of fare is printed on the wall in this wise:

TEN CENT.  
TEN CENT.

People return from a day at the Exposition as from a picnic, always tired and sometimes happy. There are some who rail at it all and denounce the Midway. These are the people that try to go through the entire Exposition in a day and object to seeing so many things displayed for sale, for the reason that they have no money to buy with.

But the tired and happy Exposition Girl is one of the features in the cars going back to town just at twilight, as the great illumination breaks out against the sky. The Exposition baby was in a car, one evening this week, and he lay back against his mother's breast, his brawny pink legs in their short socks spread out upon her knee, his sailor hat off and his ears in his sleepy eyes. He was full of badges, Buffalo pins and all sorts of queer things that you get for novelties. His absolute joy and contentment expressed itself in a sleepy but continually encroaching measure that seemed to help him to express his state of mind by its more measure and melody:

"Both—you are my pothy,  
You are—my bath sooth—  
Thus thoust'nt' twooth, love—I have to thay."

Even the disgruntled knackers who were on their way home bitterly resenting the fact they were broke, after one day at the Fair, had to smile as they heard this quavering poem of rejoicing, and looking back at the great towers, outlined in glittering stars against the darkness, as wonderful as though some magic hand had touched the topmost turrets and transformed the Exposition City into a fairy land, they felt that it was enough to look upon that splendid crown of fire against the sky and realize what it symbolized.

THE MATINEE GIRL.

It would have kept two persons busy to have done so. He mostly fled them carefully away to be replied to at more leisure.—New York Sun, July 27, '01.

To do.

Mr. Joyce, of counsel for the defense, said at the adjournment of court yesterday afternoon that he would make the motion to instruct the jury to acquit the first thing when court began this forenoon.—New York Sun, July 27, '01.

Should.

There was some talk about the same papa being put into operation in Chicago and St. Louis.—New York Sun, July 27, '01.

Plans.

It is the effect of the Pennington family's adoption undergone in the territory that is dredged.—New York Sun, July 27, '01.

Subsequently to.

"Why did you leave?" Mr. Joyce asked.

"Because I was excited and nervous and knew that I could be in the way."—New York Sun, July 27, '01.

Should.

He said that he had fallen asleep on the same. "When he awoke he discovered he was gone. After searching a long time for her he had determined to go home, believing that he would find her there on his arrival.—New York Sun, July 27, '01.

Should. *Anale* is the term commonly used for the imperfect of *anale*.

It served the matronly bairns right to be disassociated. They sat on the chairs grunting at each other, and must have been bitterly disappointed. The play went on. But Hamlet was left out.—New York Sun, July 28, '01.

When it is a question of two only, we probably use each other; when of more than two, one another.

German alleges that he only signed the bill of sale at the request of his brother and that he received none of the proceeds of the sale.—New York Sun, July 28, '01.

The word only is frequently misplaced. Here it should stand after split.

"Today's work is but an experiment," said Commissioner Quinn. "I brought down but forty men and twenty carts, with a view to getting an idea of how the work could best be done. I will double the force to-morrow."—New York Sun, July 28, '01.

As the Commissioner was not making a promise or expressing a determination, but simply telling what he proposed to do, he probably said I shall.

Several other physicians were summoned, and they stated that in their opinion had Dr. Sherry's treatment been allowed to have been continued the young woman might possibly have lived.—New York Sun, July 28, '01.

Allowed to be. Not stated, but said.

She was engaged to be married to W. Scott Justice, of this city, and the marriage was to have taken place within a short time.—New York Sun, July 28, '01.

Was to take.

An Anarchist of the name of Galliotti was arrested at Vedette last night. The authorities had received information about him from Palermo, N. J.—New York Sun, Aug. 1, '01.

Named.

He said yesterday that he had no doubt he would be compelled to hire a Gatling gun to drive away the newspaper reporters.—New York Sun, Aug. 1, '01.

A should out of the world box.

Deputy Police Commissioner Devoy sent word to Commissioner Murphy last night that he would not be at Police Headquarters to-day, as Col. Murphy presided at the police trials to-day.—New York Evening Sun, Aug. 1, '01.

He should.

"I will, of course, continue to manage Edward H. Tolson and the Lyceum and Daly's Theatres."—New York Sun, Aug. 1, '01.

The grammarians, all, tell us to express simple futurity in the first person with shall and should, which some of the Sun's writers are very careful to do.

Mr. Devitt is staying at the Broadway Central Hotel and may make a few speeches in this city before going to Chicago.—New York Sun, Aug. 4, '01.

We do not stop at hotels, we stay at them.

There was an election the other day to pass upon a proposition to issue bonds for setting up a municipal electric plant. The vote was mighty narrow. More than three-fourths of the voters majority was necessary to carry the proposition.—New York Sun, Aug. 4, '01.

They passed on a proposal, not on a proposition, which is something we admit; or deny the truth of. A proposition and a proposal are very unlike things.

ALFRED ATWELL.

CORRUP.



Photo by J. E. Wilson, Chicago, Ill.

Lillian Kumble, the subject of the above portrait, has been very successful as Lydia in *Quo Vadis*, Roxane in *Cyrano de Bergerac*, and as Sapho. Although young, she has had considerable experience. She gained her first instruction from her father, Karl Schmidt, an eminent German comedian from the Court Theater in Berlin, who managed at various times the German theaters in Philadelphia, Milwaukee, Detroit, Kansas City, and Denver. With his companion she has played over a hundred different roles in German. She made her debut in English at Denver in the Lycée Stock company. She then appeared in *The Wolves* of New York, and later in *The Strange Adventures of Miss Brown, Inherited*, Jim, the Wandering Forgiver, and other roles. Last summer Miss Kumble was cast in the support of Robert Downing and finished the season at Hopkins Theatre, Chicago. The past summer she won golden opinions at Koerner's Park St. Louis, where she played sixteen weeks and was well received in *Madame, Juliet, Camille, Pro-Fro*, and many other roles. In private life Miss Kumble is Mrs. Will S. Rising.

The American rights to *The Toreador*, the musical comedy now running at the Gaiety, London, have been secured by Nixon and Zimmerman, who will produce it at the Knickerbocker Theatre Jan. 4.

T. H. Winsett is at Sharon Springs for a brief rest. Later he will visit Buffalo and Saratoga, and before returning to New York he will make a tour of the larger towns in the State with a view to establishing a circuit for the Winsett Stock company.

A son was born to Mr. and Mrs. Ormsby A. Court, in Boston, on Sept. 22.

A man who presented an alleged forged pay to Winsett's Theatre was arrested Wednesday night on complaint of R. L. Giffen, business-manager for James E. Hatchett.

After a partnership of twelve years, Matthews and Bulger separated at the close of their Deyor engagement, Sept. 22. Mr. Bulger comes to New York to assume the principal comedy role in *The Beauty and the Beast*. His part in *The Night of the Fourth* will be taken by William McCoy. Mr. Matthews is authority for the statement that he and Mr. Bulger will again be together next season.

Edwin Nye recently engaged Edna Hamilton, an American actress now playing in London, for the title-role in a new society drama that was purchased in Paris recently by Nye and Taylor.

J. W. Weidner, correspondent of *The Sun* from Dayton, O., has returned from a trip abroad.

Major G. W. Little (Pawnee Bill) gave the use of his band and cannon for the memorial services for President McKinley at Abilene, Kan., Sept. 25.

George R. Sims and Arthur Shirley are preparing an English version of *La Fille du Garde-Chef*, the melodrama that is making such a hit at the Ambigu Theatre, Paris.

Thomas Bailey Aldrich's play, *Marcosta*, is soon to be played at Terry's Theatre, London, in front of *The Glad Go-Getters*.

Harry E. Standiford was slightly wounded in the left hand Monday evening during the duel he has with George W. Parker in *The Forest Lover* at the Lyceum Theatre. He continued to play his role.

A party of English choristers, to appear in *The Sleeping Beauty* and the *Boat* at the Broadway, arrived here last Tuesday.

The new play that Bertha Galland will produce during her engagement at the Lyceum Theatre is by Sydney Grundy.

"Pony" Moore, at present manager of the Phillips Village at the Pan-American Exposition, will become at the close of the fair press agent and business-manager of the Boyd Theatre, Omaha, Neb. This is his third season at that theatre.

Annie Martin







Irish Paveecker 21 played to fair business. The Girl from Paris had a fair audience 22 and pleased. Martin U. T. C. 27. Humming 24.

**KALAMAZOO—ACADEMY OF MUSIC** (H. A. Bush, manager): Don't Tell My Wife Sept. 21; on excellent performance; full house. St. Pluckard 22; H. O. sign. Old Glass 22. The Irish Paveecker 23; The Minister's Son 24. Robinson Royal Stock 24-25. J. Murray Hall's Canadians 25-26 failed to appear.

**ST. JOHNS—ALISON OPERA HOUSE** (O. Louis Lejeune, manager): Old Arkansas Sept. 18; pleased and house. The Minister's Son delighted 2. H. O. Little Trifle 20, 21.—ITEM: The stage of the Alison is being enlarged and improved.

**CALUMET—THEATRE** (John D. Cudahy, manager): The Hills of New York Sept. 20, 21; on parity; performance excellent. Joe of the Ranch 2. The Minister's Son 4. The Cowgirl and the Lady 11. The Irish Paveecker 14.

**BENTON HARBOR—SELL OPERA HOUSE** (Bell and Mills, proprietors and managers): The French and Spanish Sisters 2. For Love's Sake scored a decided success Sept. 21. H. O. A Beach of Keys 22; good house pleased.

**TRAVERSE CITY—STEINBECK'S GRAND OPERA HOUSE** (Julia Steinbeck, manager): Martin's U. T. C. 29; good production; crowded house. The Minister's Son 20; large audience pleased. Number 2.—ITEM: The stage of the Alison is being enlarged and improved.

**PLINT—STONE'S OPERA HOUSE** (H. A. Stone, manager): The Minister's Son Sept. 17; excellent production; good house. A Beach of Keys 18; pleased and house. The Irish Paveecker 20; fair or and house. Old Joe Frosty 21.

**PORT HURON—CITY OPERA HOUSE** (G. T. Nichols, manager): The Irish Paveecker Sept. 22; good house. Hunting 23. Don't Tell My Wife 24. H. O. sign. Ethel Strickland 2. A Beach of Keys 4.

**GRAND RAPIDS—POWER'S** (O. Stark, manager): The Girl from Paris Sept. 25; fair business; the co. is not as good as the one that presented the play here before. Richard Golden 25.

**HILLSDALE—UNDERWOOD'S OPERA HOUSE** (G. H. Underwood, manager): Bryan's Canadians Sept. 25-26. Humpy Dumpy 27. Little Trifle 28. Eddie Tragedy 28.

**ADRIAN—NEW CROSWELL OPERA HOUSE** (G. D. Hardy, manager): Stroller Stock co. opened for a week in Grip Sept. 25 to a good house; on good. Martin's U. T. C. Way 26. Too Hot 27.

**MANSFIELD—ORCHARD BEACH CASINO** (K. S. Bell Brothers, managers): Arthur Denney and an excellent co. Sept. 11, 12 to H. O. in Don't Tell My Wife. Old Glass 13.

**MUSKOGEE—OPERA HOUSE** (Ray H. McGrath, manager): A Beach of Keys 22; co. poor; light house. Indian King 23.

**EDEN RAPIDS—CITY OPERA HOUSE** (G. H. Nichols, manager): co. fair. Old Arkansas 27.

**TYRONE—OPERA HOUSE** (Doris Sedgwick, manager): Old Arkansas Sept. 28; good production; good house.

**DETROIT—LOVEDAY OPERA HOUSE** (A. L. Loveland, manager): Little Trifle to good house Sept. 14. For Love's Sake 11.

**MARQUETTE—OPERA HOUSE** (D. E. Morris, manager): The Hills of New York Sept. 15; good house; good audience. The Fast Mail 22; co. good house of the day 23 March 24.

#### MINNESOTA.

**WINONA—OPERA HOUSE** (H. F. Hartman, manager): The Hills of New York 22; co. good; audience good. The Girl from Paris 23; co. good; audience good. The Irish Paveecker 24; co. good; audience good. The Minister's Son 25; co. good; audience good. The Cowgirl and the Lady 26; co. good; audience good.

**MANKATO—OPERA HOUSE** (Samuel and David Powers): Old Glass 22; co. good; audience good. The Girl from Paris 23; co. good; audience good. The Irish Paveecker 24; co. good; audience good. The Minister's Son 25; co. good; audience good. The Cowgirl and the Lady 26; co. good; audience good.

**OMAHA—METROPOLITAN OPERA HOUSE** (W. H. Morrison, manager): As You Like It 22; co. good; audience good. The Girl from Paris 23; co. good; audience good. The Irish Paveecker 24; co. good; audience good. The Minister's Son 25; co. good; audience good. The Cowgirl and the Lady 26; co. good; audience good.

**MINNEAPOLIS—LYRIC THEATRE** (W. H. Morrison, manager): The Girl from Paris 22; co. good; audience good. The Hills of New York 23; co. good; audience good.

**ST. PAUL—OPERA HOUSE** (J. J. Logue, manager): The Hills of New York Sept. 24; co. good; audience good.

**ST. CLOUD—DAVIDSON OPERA HOUSE** (H. T. Davidson, manager): Hunting for Hawkins Sept. 24; co. good; audience good.

**MINNEAPOLIS—AUDITORIUM** (A. E. Warr, manager): The Hills of New York Sept. 25; co. good; audience good.

**ALBANY AREA—OPERA HOUSE** (W. F. Gage, manager): A Beach of Keys Sept. 26.

#### MISSISSIPPI.

**OMAHA—GRAND OPERA HOUSE** (H. E. Morrison, manager): The Hills of New York 22; co. good; audience good. The Girl from Paris 23; co. good; audience good. The Irish Paveecker 24; co. good; audience good.

**MONROVIA—WALNUT STREET THEATRE** (John C. G. Price, manager): The Girl from Paris 22; co. good; audience good. At a Playhouse 23; co. good; audience good.

**MONROVIA—OPERA HOUSE** (William P. Morris, manager): The Girl from Paris Sept. 23; co. good; audience good.

**CLARKSBURG—THEATRE** (F. G. Whistler, manager): One of the best musical comedies of the day Sept. 24; co. good; audience good; performance fair.

#### MISSOURI.

**ST. JOSEPH—TOOTLE THEATRE** (G. U. Palmer, manager): McNamee and Baker Sept. 18 in The Girl of the Month; H. O. good production. Old Glass 19 presented Garret; Old Stock to good house. When You Are 20; co. good; audience good. The Girl of the Month 21; co. good; audience good.

**ATLANTA—THEATRE** (C. U. Shillay, manager): The Girl of the Month 18, 19; large house; good audience. When You Are 20; co. good; audience good.

**CLARKSBURG—THEATRE** (F. G. Whistler, manager): One of the best musical comedies of the day Sept. 21; co. good; audience good; performance fair.

**SPRINGFIELD—CLUB THEATRE** (Mrs. George R. Nichols, manager): W. H. McNamee, manager; H. O. sign. Hunting Day 22; co. good; audience good. The Girl of the Month 23; co. good; audience good.

**MANHATTAN—PARK THEATRE** (H. R. Price, manager): Good action; good business. Two Merry Tramps 22; good business; pleasing performance. Uncle John Sprucey 23. Irvin-French co. 24-25. Lovers' Lane 26.

**CARTHAGE—GRAND OPERA HOUSE** (H. J. Schlesinger, manager): On the Swans River Sept. 27; co. good; audience good; pleasing performance. Uncle John Sprucey 28. Irvin-French co. 29-30. Lovers' Lane 31.

**KIRKSVILLE—THE HARRINGTON THEATRE** (J. E. Harrington, proprietor and manager): On the Swans River Sept. 28; co. good; audience good. A Modern Woman (H. C. Hart) 29.

**CHARLOTTE—REGAL OPERA HOUSE** (H. H. Dickinson, manager): On the Swans River Sept. 29; co. good; audience good; performance fair.

**NEW BRUNSWICK—SHOOTRIDGE'S THEATRE** (H. Shootridge, proprietor and manager): On the Swans River Sept. 30; co. good; audience good.

**NEW YORK—THE WAY OF THE WORLD** (H. R. Wright) 31.

**NEW YORK—MCGRAW'S OPERA HOUSE** (H. H. Dickinson, manager): In a Woman's Power Sept. 30; co. good; audience good; performance fair.

**NEW YORK—CLARK THEATRE** (Mrs. George R. Nichols, manager): W. H. McNamee, manager; H. O. sign. Hunting Day 31; co. good; audience good.

**NEW YORK—EDUCATIONAL THEATRE** (H. H. Dickinson, manager): On the Swans River Sept. 31; co. good; audience good; performance fair.

**NEW YORK—THE STRANGE MR. Bush** (A. G. L. Glancy) 1. **SHAWNEE—HARRISON BROTHERS** (Harrison Brothers 2). **NEW YORK—THEATRE** (H. H. Dickinson, manager): The Girl from Paris 2; co. good; audience good.

**MARSHALL—OPERA HOUSE** (Stricker and Patterson, managers): Dark.

#### MONTANA.

**BUTTE—GRAND OPERA HOUSE** (Dick P. Sutton, manager): A Forest Story Sept. 15-17; crowded house; audience pleased. The Girl of the Month 18-20; co. good; audience poor. Sporting Life 21-23; co. good; audience poor. Musical Comedy 24-25; co. good; audience poor. The Girl of the Month 26-28; co. good; audience poor. The Girl of the Month 29-30; co. good; audience poor. The Girl of the Month 31-32; co. good; audience poor. The Girl of the Month 33-34; co. good; audience poor. The Girl of the Month 35-36; co. good; audience poor. The Girl of the Month 37-38; co. good; audience poor. The Girl of the Month 39-40; co. good; audience poor. The Girl of the Month 41-42; co. good; audience poor. The Girl of the Month 43-44; co. good; audience poor. The Girl of the Month 45-46; co. good; audience poor. The Girl of the Month 47-48; co. good; audience poor. The Girl of the Month 49-50; co. good; audience poor. The Girl of the Month 51-52; co. good; audience poor. The Girl of the Month 53-54; co. good; audience poor. The Girl of the Month 55-56; co. good; audience poor. The Girl of the Month 57-58; co. good; audience poor. The Girl of the Month 59-60; co. good; audience poor. The Girl of the Month 61-62; co. good; audience poor. The Girl of the Month 63-64; co. good; audience poor. The Girl of the Month 65-66; co. good; audience poor. The Girl of the Month 67-68; co. good; audience poor. The Girl of the Month 69-70; co. good; audience poor. The Girl of the Month 71-72; co. good; audience poor. The Girl of the Month 73-74; co. good; audience poor. The Girl of the Month 75-76; co. good; audience poor. The Girl of the Month 77-78; co. good; audience poor. The Girl of the Month 79-80; co. good; audience poor. The Girl of the Month 81-82; co. good; audience poor. The Girl of the Month 83-84; co. good; audience poor. The Girl of the Month 85-86; co. good; audience poor. The Girl of the Month 87-88; co. good; audience poor. 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## THE FOREIGN STAGE.

LONDON.

Sympathy for President's Death—New Drury Lane Drama—Carton's Latest Drama.  
(Special Correspondence of The Mirror.)

London, Sept. 21.

The widespread display of sympathy and mourning in London during the week, and especially on the day of the funeral of your beloved President does not call for full description in these notes. It only fails to me to state that in addition to the numerous memorial services, from those at St. Paul's Cathedral and Westminster Abbey downward, and the numberless tokens of respectful sympathy with your great nation shown all about our streets, the day of the burial of your noble-hearted Chief Citizen was marked in some way or other at almost every place of amusement in London. Certain theatres, whereas American or partly American plays and players are now to be seen—namely, the Lyceum, the Duke of York's, the Comedy, the New Century, etc., closed on Thursday night out of respect to ex-President McKinley. These theatres would indeed have closed on the day of his death but that the news arrived too late on that day for closure arrangements to be made without causing considerable inconvenience and even injustice to all concerned both before and behind the curtain.

At almost every London theatre and music hall one or other of the Dead Marches (Handel's or Chopin's) was played before the performance, followed by "The Star Spangled Banner," the entire audience in each case rising and standing baredheaded the while. The Drury Lane Theatre, whose new production was booked for Thursday night, would have been kept closed on that evening, but with an enterprise of such magnitude, involving so many hundreds of people, Managing Director Arthur Collins found it impossible to add to the number of postponements which had already been caused by the rebuilders and redecorators of this great historic playhouse. It was not found possible at the last moment to close the Apollo, where Kitty Grey is running, but Edna May, the only American in the cast, asked to be allowed not to play on the night of the funeral, and so handed her character, for the nonce, to Ethel Sydney, who has played the part a great deal in the provinces. Charles Hawtrey, who was to have been the guest of a farewell supper at the Hotel Cecil on the night of the funeral preparatory to embarking this (Saturday) morning for New York, asked that this big compliment made to him by all the principal managers and actors in England might be abandoned, which it was. Indeed, throughout Showland, as in every other department of English business and society, the tribute of sympathy with America in her sad loss was manifested with the utmost sincerity, proving once more that great link of brotherhood between your nation and ours.

One of the most beautiful and certainly most touching tributes paid to the memory of your martyred President was that paid by Sir Henry Irving after his reading of Tennyson's Becket at Winchester last Wednesday at the starting of the millenary of Alfred the Great. This grand function was sadly marred by the enforced absence of many of the most honored Americans in England.

As to the aforesaid new play at Drury Lane, The Great Millionaire, to wit, I am glad to start off by chronicling a huge and thoroughly deserved success. It is not that Cecil Raleigh's latest is a great play, it is too disjointed and too lacking in love and low comedy interest to be regarded even as a complete play of its melodramatic kind. It is, however, full of such powerful acting, save especially for the name-part, and is, at times, so instinct with true pathos and shrewd observation that it is all right and likely to be a vast financial success both on this side and on yours.

The Great Millionaire should especially appeal to your great public, if only for the fact that its chief thesis forms a powerful indictment against the gigantic trusts. In Raleigh's play the millionaire in question, after buying a Thames side estate, which he bars against all visitors, seeks revenge against the City of London Corporation, cancels, corrupts popular (that is to say in the Guildhall), his recent appointment as a Deputy-Lieutenant of that ancient city. The revenge taken by this multimillionaire, whose father was a Scotchman and whose mother was a Jewess, and who was raised in your Southern States, takes the form of a gigantic corner in wheat. By securing all the "options" he contrives to carry out his threat in the good old Guildhall of reducing certain of the toilers and moliers of London to absolute starvation. The act wherein this terrible business comes to a head is shown with splendid contrast. First, you see a realistic representation of the gorgeous dining salon of that most gorgeous of new London hotels, the Carlton, where the cornerer has ordered a gorgeous supper at a hundred pounds a head, "plenty of bread," which the scoundrel has sent up to five shillings per quartern loaf, being especially ordered in the menu. At a given moment this palatial feeding spot disappears, and by means of a revolving scene you are shown one of the most squalid streets in that most squalid of Thames-side slums, Shadwell. Here the starving and emaciated crowds of men, women, and children are seen in direst suffering. Anon the long suffering crowd burst forth into volcanic riot and storm the bread shops. In the frightful street battle that ensues the precious millionaire, who has been purposely lured here by the hero, finds that among those whom he has flindishly caused to starve is his own long-lost child, to recover whom he has been vainly offering millions.

The shock of his child's sufferings and the strain that follows during her long and dangerous illness, when he again offers millions for doctors to save her, eventually turns the now repentant millionaire's brain. Added to this he has reason to believe that his revengeful private secretary has caused his ruin by selling his business secrets to a rival plutocrat. At the end, although the hero really saves the false secretary from ruining the millionaire, the last named magnate, although bafflingly happy in the eventual recovery of his child, believes himself to be an absolute beggar. So ends this play of somewhat unconnected but always powerful episodes. The play is magnificently staged, the Carlton Hotel, the Guildhall, the street riot, and the terrible motor race wherein the hero overtakes the fraudulent and scrip-laden secretary are the finest things ever seen in mis-

cene, even at old Drury, which now, by the way, will have to be called New Drury, as wonderfully has the theatre been improved during its rebuilding. As the multimillionaire, Charles Fulton made a splendid success by a splendid performance. Farren Soutan, Nelly Farren's son lately on your side, was an always earnest and often excellent hero; Julian Royle was Al as the unfaithful secretary, and Dolores Drummond, Charles M. Lowe, Madge Merry, Madge Girdlestone, and Flossie Wilkinson scored in other principal parts. When about an hour's cackle is cut out of The Great Millionaire, and Collins will speedily see to that, the play will draw a vast amount of patronage.

I regret that Richard Claude Carton's new play, The Undercurrent, produced a few nights ago at the Criterion, is not, to my thinking, worthy of that brilliant and deservedly popular author. It is, of course, full of clever and observant dialogue, and naturally possesses several clever bits of characterization. As to plot, however, it appears to emulate the Needy Knifegrinder in the poem, who, when asked to relate his narrative, remarked: "Story? God bless you, I have none to tell, sir." Indeed, the interweaving of foolish love business of a more or less suspicious type with certain social functions, including some very spun-out amateur theatrical rehearsals made me, much as I admire Carton and his clever wife, Miss Compton, feel like the man in Gilbert's Bab-ballad, "Ferdinando and Elvira." That man you will remember on being Tupperian told, "As the twig is bent, the tree's inclined; but wise men dread a bandit," said "which was doubtless very clever, but I didn't understand it." For the acting of the said Miss Compton, as a Viennese baroness who is a sort of Goddess out of the machine, and for that of Mrs. Arthur Bourchier as a foolish wife, of the new American actress, Anna Robinson, as a young American heiress, of Arthur Williams as her h'less English uncle, and of Arthur Bourchier as a blithe but unselfish baronet, I have nothing but praise. By the way, Bourchier and Charles Wyndham have had a little financial quarrel in the law courts this week concerning their partnership in running the Criterion. Arthur was plaintiff and Charles defendant. The case will be settled in a day or two.

Mr. and Mrs. Kendal made their welcome reappearance in London at the St. James' on Monday. They revived that charming comedy, The Elder Miss Blossom, in which the great actress was greater than ever.

I regret to announce the death this week of Pony Moon's son, George, a delicate young fellow, who a year or two ago lost both his wife and child at one fell swoop. The only theatrical event of any moment next week is the big matinee to be given at the Prince of Wales' on Thursday, in aid of the two children of poor Robert Victor Shone, who, driven to despair by misfortune, committed suicide a few weeks ago.

The only theatrical changes next week are two revivals—namely, The Strange Adventures of Miss Brown at the Court in place of John Durnford, M. P., which has dropped out after a fortnight's run, and Under the Red Robe, at the Imperial, in place of A Man of His Word. I am sorry for the above named failure, for both plays, by Stupart Ogilvie and Boyle Lawrence, respectively, contained much excellent material, and were, indeed, honest pieces of work, strongly acted, for the most part, and beautifully staged. I learn that A Man of His Word is to be produced by your Daniel Frohman in your city in November, with Hilda Spong as the heroine and Robert Lorraine as the hero.

Next Monday week we are in for three new productions—namely, A Son of a Life, adapted from Ouida's Wanda, at the Princess'; A Marked Man at the Pavilion, White-chapel, and Melnotte'; or, the Gardener's Bride, a musical play adapted from The Lady of Lyons, at the Coronet, Notting Hill. The only West End new production in view after to-night is Clyde Fitch's, The Last of the Dandies, that Bearbohm Tree is to produce at Her Majesty's toward the end of October. N. B.—The period of this play ranges from 1847 to 1852, and ends with the death of that gilded bean, D'Orsay.

One new play which we are all looking forward to is that which your native novelist, F. Marion Crawford, is writing for Sarah Bernhardt. Cablegrams just to hand in London announce the highly successful production of Wilson Barrett's new Alfred the Great play, The Christian King, at J. C. Williamson's Melbourne Theatre, Her Majesty's. That brilliant Southern stateswoman, Mrs. "Tay Pay" O'Connor, has just successfully started touring with her own play, A Lady from Texas, in which she now plays the name-part, originally enacted in London by your Kitty Cheatham. Sundry sketches built around Sherlock Holmes are about to bob up in the music halls. Indeed one by John Lawson, who has for years run the furniture-smashing sketch called Humanity, has already bobbed up.

I am pleased to report that big business is being done with most of the American or Anglo-American shows in London. Gillette's Sherlock Holmes at the Lyceum, When We Were Twenty-One at the Comedy; Kitty Grey at the Apollo, The Whirl of the Town, now vastly improved, at the New Century, and Are You a Mason at the Shaftesbury are nightly increasing in popularity. Fresh remarks which have again lately arisen as to the so-called American invasion are being pooh-poohed by all commonsense folk. Apart from the fact that English plays and ditto players abound in your hospitable States, any show, American or otherwise, is welcome in these islands, providing that that show is good.

## ROME.

D'Annunzio Set to Accompany Duse—Tina Di Lorenzo's Marriage Occasions Odd Lawsuit.  
(Special Correspondence of The Mirror.)

Rome, Sept. 10.

The Greek Olympic Theatre in Vicenza, of which I wrote in my last letter, is to be opened for classic performances, and D'Annunzio is writing a tragedy expressly for its inauguration. This was decided by the Syndic of Vicenza and the Presidency of the Olympic Academy of the town, in consequence of the great success of Gustavo Salvini in King Oedipus, which he seems to have made his very own. Fogazzaro, the great author, who is on the Presidency of the Academy, telegraphed D'Annunzio on the subject, and invited him to inaugurate the new classic theatre with a new tragedy. Strange to say, D'Annunzio had also written to a friend on

the same subject, landing Gustavo Salvini's King Oedipus, and seeing therein the fulfillment of his dream in the creation of a classic theatre in Italy.

He says, in reply to the invitation to write a new tragedy for the inauguration:

DEAR FRIEND: Your unexpected letter gave me the greatest pleasure. I had intended to go to Vicenza in September to see the noble theatre and to tell you of a project of mine. Now you come to me, with your usual generosity, and your letter raises my hopes to certainty.

It is a magnificent gift, which I accept with deep gratitude—the invitation with which you and the people of Vicenza honor me. If strength

does what success it will have in Paris, where it is to be given are very long.

Salvini and Duse will also, most likely, appear in D'Annunzio's new tragedy, at the inauguration of the Greek classic theatre in Vicenza.

S. P. Q. R.

## MR. KENNAN'S SUCCESS AS GRIGSBY

The first performance of Charles Klein's play, The Hon. John Grigsby, by Frank Kennan and his company was given in the Opera House at Rome, N. Y., on Saturday night. It will be remembered that Sol Smith Russell played the title-role, and his unfortunate illness suddenly put an end to what promised to be his greatest success.

The place and period of the play are peculiarly quaint and picturesque. John Grigsby is a type of the men who were produced by the conditions which existed in '49 in the new settlements of the middle West. He is strong in character, generous to a fault, clean and honest in thought and act, and keenly interested in the great political events of his time. He has had a large and constantly increasing law practice; but following his heart rather than his head in his choice of clients, his fees have not grown with his practice. He is proud of being known as "the poor man's lawyer."

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GABRIELLO D'ANNUNZIO.

By the bye, I have heard for certain that D'Annunzio will not accompany Duse to America, though he may go there on his own account, either before or after Duse's visit. The writer of a letter to THE MIRROR says that Duse seems to confine her parts to Magda, Cesare, and Paula. He has never seen her, then, in Camille, or in The Princess of Bagdad, or in Shakespeare's Antony and Cleopatra, or in any other of her great parts. She plays nearly all Bernhardt's parts, excepting her man's parts, which she does well to avoid, and she is studying Lady Macbeth, for there is not a greater admirer of Shakespeare than Duse. Duse understands Shakespeare, which Bernhardt, or any French man or woman, does not and never will. Duse's Lady Macbeth will be worth seeing. I cannot say as much of the French actress in the part.

La Gioconda, in which Duse will appear in America, is certainly not a pleasant play; but it is not more unclean than the generality of plays are nowadays. And Duse plays the part of a self-sacrificing wife, who lives but for her husband and child. The writer of the letter in THE MIRROR seems to see Duse through different spectacles, and is almost unfair toward her, even in her private feelings. If she has been unfortunate enough to bestow her affections on one unworthy of them, she was attracted by his genius, and she has never given her love indiscriminately to several, as others have done! It is quite false, also, that it was she who was so "ruthlessly paraded" as a licentious heroine in a well-known obscene novel. I am sorry to think that an American should write such things against a woman who has not even the opportunity of denying them, as she does not understand enough English to do so.

Adelaide Ristori will shortly celebrate her eightieth birthday, and a committee has been formed to give a public performance in her honor, the proceeds to go to poor artists. The name of Adelaide Ristori has a powerful fascination still, not only on old playgoers, but also on the new generation of playgoers, who, on every first-night of play or opera, look up to a private box in the centre of the dress-tier, in expectation of seeing the Marchioness Capranica (Adelaide Ristori) with her daughter. No other box in the theatre attracts so many opera glasses as does Adelaide Ristori's, and her appearance is looked for as if it were the Queen's. It "baptizes" the play, as it is said here, and blesses it. In her youth Ristori was one of the most beautiful and graceful women of her day. To see what she was like you should go to the Church of Saint Andrea delle Fratte, near the Piazza di Spagna. There, in the first chapel to the right, is her portrait in the picture of Saint Michael.

Besides being beautiful, Ristori was "an intelligence," as the French say, and was, nay, is, artistic in her home, in her life, and in her conversation. She is also the aristocratic gentlewoman; a gentlewoman to whom the proud Roman aristocracy must bow; and she moves among them like the sovereign of art which she was and is.

No one, either, knows how to express thoughts in writing as well as she does. At the end of every theatrical season she usually sends her photograph to the leading actor or actress of the company, and she adds a few words at the bottom of the photograph. Small as this place is, she fills it with words of kindness and praise, not omitting little criticisms on her beloved art. Duse, Movelli, Zucconi, and many others have her photograph, with its dedication, and prize it beyond all; for the very greatest artists still look up to her as their guiding star. It is but natural, therefore, that her eightieth birthday shall be kept as worthily as her great name deserves, and it is to be hoped that it will.

Giacinta Pessana is in South America, where she is adding laurels to her already heavily laden brow by her recitations of the XVI Canto of Dante's Purgatory. The public of Buenos Ayres, understanding Italian, followed her recitations verse by verse, and line by line, applauding frantically at the end. Time after time she was called before the curtain, and the President went on the stage to offer his congratulations in person.

A curious case of theatrical law is now causing much sensation in Italy. A well-known actor-manager in Naples intends to protest against a contract signed by Tina di Lorenzo before her marriage—that is, before she was Tina Falconi. Opinions respecting this determination are various and conflicting. Some admit that the manager-actor's reasons deserve consideration. One of these reasons is that Tina married is no longer the same magnetic attraction that Tina unmarried was. Consequently the management loses thereby in its slightly receipts. Others, however, maintain that these reasons have no legal value. Meanwhile a noble duke has come forward and offers to make good, out of his own pocket, whatever the management may lose by Tina having changed her name of Di Lorenzo for that of Falconi, and has already deposited 4,000 lire (\$800) to that effect.

But such manifest duels do not exist everywhere; and as other managers are taking up the cry, and are protesting against their contracts with the Tina of two names, there may be some sensational squabbles in law on the subject. Curiosity is on the quivere as to who will win the day—Tina or her managers? We shall see.

Here in Rome we are to have Duse and Gustavo Salvini together, in D'Annunzio's tragic poem of Francesco da Rimini. Who knows but that you may see them together in the same play in New York some day?

We are also expecting to see a new play by Victor Hugo—that is, a play never before represented in public. We are only waiting to

see what success it will have in Paris, where it is to be given are very long.

Salvini and Duse will also, most likely, appear in D'Annunzio's new tragedy, at the inauguration of the Greek classic theatre in Vicenza.

S. P. Q. R.

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## CORRESPONDENCE.

(Received too late for classification.)

## ALABAMA.

**DEMOPOLIS.**—**OPERA HOUSE** (W. H. Welch, manager): Bikan Theatre co., Sept. 18-21 to good houses; co. satisfactory. Mamie Phillips, formerly of this place, made a favorable impression as Esther Meeks in *Caste*, that was the opening bill.

**UNION SPRINGS.**—**ELEY OPERA HOUSE** (Henry J. Rosenthal, house and manager): Dark Comedy, Ala., the past few days, is much improved.

**TALLADEGA.**—**CHAMBERS' NEW OPERA HOUSE** (George W. Chambers, manager): A. E. Chambers, assistant manager; Lou Brothers' co. to large and pleased crowds Sept. 22.

## ARIZONA.

**PHOENIX.**—**DORRIS THEATRE** (W. R. Martin and F. W. Stecher, managers): Lou Harrison to S. R. O., Sept. 16; pleasing entertainment. McKinley Memorial Services packed the house 12. Brown's in Town 20.—**PARK THEATRE** (F. W. Stecher, manager): Miller Brothers pleased good houses 24.

\* **FRESCO.**—**DAKE'S OPERA HOUSE** (W. R. Martin, manager): Lou Harrison pleased good houses Sept. 17. Brown's in Town 22.

## CALIFORNIA.

**SACRAMENTO.**—**CLUNIE OPERA HOUSE**: Opened Sept. 25. The work of decoration will not have been completed by that date, but it is claimed that the theatre will be comfortable and attractive nevertheless. Charles F. Hall, of San Jose, who will be associated with Charles F. Hall, of San Jose, in the management of the Clunie, will be the local manager. Mr. Burton is an experienced theatrical manager. The opening bill will be *Annie Russell*. Charles Hall, the veteran theatrical manager, who so successfully conducted both the Clunie and Metropolitan Theatres several years ago, is glad to be in business in Sacramento again.

**WOODLAND.**—**HERSHEY OPERA HOUSE** (R. C. Webster, manager): The Daisy Stock co. had a successful week Sept. 11. Play selected: *The Debutante*. Clancy, Mrs. Hersey, and Goring their Rive and The Conjuror's Secret.—**THEM**: The company is managed by Margaret M. Lewis, who came to California with X. Duke Murray's London Life co. She is a leading woman as well as manager, and the success of the co. speaks well for her ability in both capacities.

**SAN BERNARDINO.**—**OPERA HOUSE** (Martha Kiphart, manager): Frank Ordway co. in Under Two Flags, A Woman's Honor, and The Black Flag 18-20; good houses; fair performances. Lou Harrison 21.

**SAN JOSE.**—**VICTORY THEATRE** (Charles P. Hall, manager): Annie Russell Sept. 20. Performances 24. **YACHT THEATRE** (Lou Harrison 2).

**SAN DIEGO.**—**STYLUS OPERA HOUSE** (John C. Fisher, manager): Dark.

## COLORADO.

**ASPEN.**—**WHEELER OPERA HOUSE** (Billy Van, manager): The Doctor Dives Sept. 18; good play; good house. The Heart of the North 20. **THE OLYMPIA** (I. McLean's New of West, L. A. Sherman Clark & McLean's Wedding Day 21.

**GRAND JUNCTION.**—**PARK OPERA HOUSE** (Albert A. Hinchliffe, manager): Dark.

## FLORIDA.

**VERACRUZ.**—**OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THE STAGE** (J. T. Powers, manager): The Cuban 20. **THEATRE OF THE STARS** (A. H. Powers, manager): The Cuban 20.

## IDAHO.

**WALLACE.**—**MASONIC TEMPLE** (C. P. Fisher, manager): Shows open to 12; fair houses; good performances. The Masonic 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Masonic 20.

## ILLINOIS.

**CAMPBELL'S NEW OPERA HOUSE** (A. L. Walker, manager): The Heart of the South 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**SPRINGFIELD.**—**GRAND OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Grand 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Grand 20.

**CHICAGO.**—**GRAND OPERA HOUSE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Grand 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Grand 20.

**DETROIT.**—**GRAND OPERA HOUSE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Grand 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Grand 20.

**KNOXVILLE.**—**VALDERRAMA'S OPERA HOUSE** (A. L. Walker, manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**JACKSONVILLE.**—**GRAND OPERA HOUSE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**LAKE CITY.**—**GRAND OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**MARSHALL.**—**OPERA HOUSE** (R. D. Powers, manager): In the Heart of the South 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**MEMPHIS.**—**OPERA HOUSE** (R. D. Powers, manager): In the Heart of the South 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**CAIRO.**—**OPERA HOUSE** (Frank and William, managers): The Virgin of White 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**ATLANTA.**—**THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**NEW ORLEANS.**—**NEW GRAND OPERA HOUSE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**ST. LOUIS.**—**ACADEMY OF MUSIC** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**CHAMPAIGN.**—**WALKER OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**CAIRO.**—**OPERA HOUSE** (Frank and William, managers): The Virgin of White 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**DETROIT.**—**GRAND OPERA HOUSE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**SPRINGFIELD.**—**ACADEMY OF MUSIC** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**CONVERSEVILLE.**—**ANTHONY'S THEATRE** (G. W. Andre, manager): A Thrilling Drama 20. **THEATRE** (G. W. Andre, manager): The Girl from Paris 20.

**CONVERSEVILLE.**—**THEATRE** (G. W. Andre, manager): The Girl from Paris 20. **THEATRE** (G. W. Andre, manager): The Girl from Paris 20.

**CONVERSEVILLE.**—**THEATRE** (G. W. Andre, manager): The Girl from Paris 20. **THEATRE** (G. W. Andre, manager): The Girl from Paris 20.

## INDIANA.

**WASHINGTON.**—**OPERA HOUSE** (Marshall North, manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20. **THEATRE** (J. T. Powers, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**ELKHORN.**—**OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**INDIANAPOLIS.**—**OPERA HOUSE** (W. H. Welch, manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**LOUISVILLE.**—**LYCEUM THEATRE** (J. T. Powers, manager): The Girl from Paris 20.

**LAUREL.**—**OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20.

**NEWARK.**—**OPERA HOUSE** (G. M. Co., manager): Shows open to 12; fair houses; good performances. The Cuban 20.

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A Royal Prisoner was played, for the first time in America, at the Fisher Theatre last evening. It was powerfully acted and heartily appreciated by the audience. It was very well and intelligently produced, and all the scenes it contained—had more than a good, sound, dramatic drama. It is Shakespeare compared to Richard Carvel, Janice Meredith, or The Pride of Jamaica, and it is likely to be remembered among the best attractions at the Fisher this season.—*Criticism*, by Colonel Warren, in Rochester "Democrat and Chronicle," Sept. 10, 1901.

I believe that the opinions of the press of Rochester but one opinion has come to my notice, and that is that the play, the company presenting it, the scenery and the entire production should recommend it to a long and continued success. I am pleased to notice that the no capacitor criticisms of Tuesday pronounce "A Royal Prisoner" one of the very best attractions that has ever played this house.—F. H. Lummis, Acting Manager Baker Theatre, Rochester, N. Y., Sept. 11, 1901.

Addressees of all communications to WILLIAM F. REINER, Sole Proprietor and Manager, as per route in Mirror.

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## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be noted to reach us on or before that day.

### DRAMATIC COMPANIES.

- A BAGGAGE CHECK (John F. Hammer, mgr.); Portland, Ore., Oct. 1. Radio City 2, Boise 14, 16, 18. Portland 4, Oregon 5, Salt Lake City 6-10.
- A PUNCH OF KEYS (the Butcher, mgr.); Kokomo, Ind., Oct. 1. Marion 2, Frankfort 2, Crawfordsville 4, Danville, Ill., 5, Peoria 6, Pekin 7, Delavan 8, Bloomington 9, Champaign 10, Centralia 11, Pana 12.
- A COMMON SINNER: Winnipeg, Man., Sept. 28-Oct. 1. Grand Forks N. D., 2, Fargo 4, Billings, Mont., 3, Livingston 7, Great Falls 9, Butte 10-12, Anaconda 13.
- A CRAZY GUY: Red Bank, N. J., Oct. 1. Salem 2, Atlantic City 3, Wilmington 11, Del. 4, York, Pa., 5, Frankfort 7-9, Allentown 10, Reading 11, Scranton 12.
- A DAY AND A NIGHT: Girardville, Pa., Oct. 1.
- A FEMALE DRUMMER (Blithe and Vance, mgr.); Portland, Ore., Sept. 28-Oct. 5.
- A MARSHAL'S DAUGHTER (J. M. Ward, mgr.); Kokomo, Ind., Oct. 1. Marion 2, Frankfort 2, Crawfordsville 4, Danville, Ill., 5, Peoria 6, Pekin 7, Delavan 8, Bloomington 9, Champaign 10, Centralia 11, Pana 12.
- A HOMESPUN HEART (Walter Reed, mgr.); Waterbury, Conn., Sept. 28-Oct. 2. Fall River, Mass., 3-5, Boston 7-12, Ottawa, Can., 14-16, Brockville 17, Belleville 18, Hamilton 19.
- A HOT OLD TIME (The Harry; Gen. Chemet, mgr.); New Haven, Conn., Sept. 28-Oct. 2. Holyoke, Mass., 3-5, Springfield 7-9, Waterbury, Conn., 10-12, New Haven 13-15.
- A GREAT AMERICAN TRAMP (M. D. Howell, mgr.); Ottawa, Ill., Oct. 1. Calais 2, Marshalltown 1, Boone 4, Oskaloosa 5, Lincoln 7, 8, Nebraska City 9, Omaha 10, Hastings 11, Sioux City 12, Jefferson 13, 15, Scranton 14, Salina, Kan., 13, Topeka 15, Wichita 16.
- A LION'S HEART (Carl A. Hirsch); Hamilton, Can., Oct. 1. Galt 2, St. Catharines 3, St. Thomas 4.
- A MAN OF MYSTERY (T. Beauregard Wilmett, Jr., Tacoma, Wash., Oct. 1, 6, Vancouver, B. C., 8, New Westminster 10, Nanaimo 11, 12, Victoria 13, Vancouver 17).
- A MERRY CHASE (Lyman Brothers); Belmont, Va., Oct. 1, 2, Blue Earth, Minn., 3, Marshalltown 4, Peter 5, Pipestone 7, Lovington 8, Sioux Falls 9, 10, Rock Rapids 10, 12, Le Mars 11, Sioux City 12-14.
- A MILLION OF MONEY: Boston, Mass., Sept. 28-Oct. 5.
- A POOR RELATION (Fred G. Berger, mgr.); Bristol, Va., Oct. 1. Charlottesville, Tenn. 2, Birmingham 3, Ala., 3, Tuscaloosa 4, Atlanta 5, Jacksonville 6, Gainesville 7, 8, Columbia 10, Charleston 12, Greenville 13, 17, Jacksonville, Fla., 18.
- A RAGGED HERO: Washington, D. C., Sept. 28-Oct. 5.
- A ROMANCE OF COON HOLLOW (Gen. E. Callahan, mgr.); Columbus, Ill., Oct. 1, 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 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commences an engagement in The Stroller. In the supporting company are such favorites as Eddie Foy, D. L. Doh, Irene Bentley, and Marie George. Next week, Primrose and Dockstader's Minstrels.

Chase's Musical Comedy company opened for a fortnight at Chase's Theatre to crowded houses to-day in A Stranger in New York. Otis Harlan renewed his popularity in the leading role. A good support was given by John W. Dunn, David Andrade, Tony Hart, Dan Marble, Andrew Bode, Lindsay J. Hall, John W. Early, Little Chip, Maude Scott, Mary Martin, Florence McNeill, Gertrude Hayes, the Ryeford Sisters, Ida Lester, Nelson Harvey, Eddie Tormie, and Carrie Neilson. A Brass Monkey underlined.

A Ragged Hero opened well at the Academy of Music, and is well presented by Edgar Foreman, Robert Melford, Joseph Selman, John Jarvis, Albert Rowlands, Charles Schaffer, Walter Morney, Hattie Fielding, Eugenie Du Bois, and Julia West. The Volunteer Organist in the underlined.

The successor of Will A. Page as the Post's dramatic editor is Fred F. Schrader.

Marlborough Hardy, manager of Barbara Fritchie, recently at the Academy, has notified the police that certain property, including sword, belt, and pistol, was stolen from him here. Mr. Hardy plays an army officer in Barbara Fritchie.

Arrangements were concluded during the past week for the initial performance at the National Theatre, Nov. 4, of The Helmet of Navarre.

White Whittney has signed as leading man of the Bellows-Long Stock company at the Lafayette Square. This engagement completes the company. The season will open Oct. 14.

JOHN T. WARDE

#### CINCINNATI.

**Big Business During Festival—Good Offering at the Pike—The Other Houses.**

(Special to The Mirror.)

CINCINNATI, Sept. 30.

In spite of the counter attractions at the Fall Festival business was brisk at all of the local houses last week, the regular patrons being largely reinforced by out of town visitors. The Walnut easily led with Primrose and Dockstader as the attraction, and yesterday it offered another strong card in the first local presentation of Barbara Fritchie. The burden of the play fell on the shoulders of Frances Gaunt in the title-role, and she acquitted herself most handsomely.

After two weeks of melodrama the Pike company returned last night to a more accustomed field, and the company gave a skillful performance of Henry Arthur Jones' Case of Rebellious Susan. Like Barbara Fritchie, it was an entire novelty here, and proved most enjoyable. Next week the company goes on a little tour while Henrietta Croxman occupies the house.

An American Gentleman is repeating its hit of last season at the Lyceum. William Bonelli and Rose Stahl are surrounded by an excellent company, including Charles Osborne, Clara Kendall, James C. O'Neill, Stella Mills, and John J. Kennedy.

From Scotland Yard was presented at Houck's for the first time yesterday, and pleased large audiences. In the excellent company which appeared are Neil Toney, Harry Hancombe, Herbert Jones, Josie Bacon, Nellie Granger, and Ada Hawthorne.

At the annual Fall Festival, which closed Saturday night, more attention was paid to theatricals than ever before. In addition to continuous vaudeville there was a children's theatre, and excellent performances of Comedy and Tragedy and Pygmalion and Galatea were given under the direction of Helen M. Schuster. The pupils of the Hayward School also appeared to advantage in Marguerite Merrington's two-act play, The Gibson Girl, written around Mr. Gibson's well-known series of pictures, "A Widow and Her Friends."

H. A. SUTTON.

#### EBEN HOLDEN PRODUCED.

(Special to The Mirror.)

BUNNISON, Conn., Sept. 29.

E. H. Ross's dramatization of Irving Bacheller's novel, "Eben Holden," had its premiere here this evening. It is in three acts and was interpreted by a cast which worked hard and did their best to insure its success. This was the cast:

Eben Holden	E. H. Ross
David Brower	William Harris
William Brower	Earle Ryder
Robert Livingston	John Frederick Cook
Tip Taylor	J. H. Johnson
Dickie Baker	Lou Harrison
Nicholas Gant	Sidney Pryor
Nick Goodall	Richard Neumann
Orville Baker	Louis Payne
Hope Brower	Lucille Flavin
Elizabeth Brower	Kate Dean-Wilson
Mr. John Fuller	Leavenworth Wilson
Kate Parmer	Amie Watson
Laura Toyhurst	Marie Berenson

Considering the plethora of description and the paucity of action that characterizes the novel, it would be an unreasonable expectation to look for a crisp and snappy play from so detailed a narrative. Mr. Ross has therefore, perhaps, done as much as could be expected toward making a play from the story.

The scenes selected for the play are all in the immediate vicinity of David Brower's farm. The visits to New York, the talk with Horace Greeley, the Battle of Bull Run and others of the best parts of the book have been deemed ill-adapted to this stage version.

The play takes up the story at the point where Hope and Bill are home from college, and when their sweet-heating has received a setback by a misunderstanding. Robert Livingston looks up—the bold city man intent on marrying the rustic beauty, and, aided by Mrs. Fuller, his suit is favored for a time, only to result in his dismissal at the end, when Bill has returned from battle and been reconciled to his lady love.

The comedy element of the book has been augmented and some of the minor characters broadened out into more prominent roles. Considerable new material has been incorporated and a reading of the book is in no wise essential to an understanding of the play. All the sets are handsome and well contrived.

Mr. Holland's work showed appreciative study of the droll old Eben. Quiet and forceful, he was the very antithesis of Crane's bluff David Harum, to which the character had been likened. Lucille Flavin as Hope shared honors. Earle Ryder was an earnest William Brower. Kate Dean-Wilson as Elizabeth Brower and J. H. Bradbury as Tip Taylor were capital. Orville Baker was drolly played by Louis Payne. J. H. Cook seemed ill at ease as Livingston and Leavenworth Wilson scarcely filled requirements as Mrs. Fuller.

#### IRSEN NOT DANGEROUSLY ILL.

Last week a cable dispatch from Christiania announced that Henrik Ibsen was in imminent peril of death. Later dispatches, however, proved the report to be exaggerated. Ibsen is, and has been for several months, very seriously ill indeed; but, although his case is considered hopeless, it is not improbable that he may live for some time longer.

#### THE CHAPERONS PRODUCED.

(Special to The Mirror.)

MIDDLETOWN, Conn., Sept. 28.

Frank L. Parley's Comedians gave the initial performance at the Middlesex Theatre this evening of Frederic Rankin and Idaor Witmark's musical comedy, The Chaperons. The cast:

Adam Haze	George Dibby Bell
Alphonse de Graft	George J. Tracy
Signor Ricardo Basini	Walter J. Wilcox
Signor Bumpkin	George C. Miller
Signor Gumpf	Edward Radway
Tom Schuyler	Col. Schenck
Alphonse	Donald Brine
Gabrielle	R. Lovell-Foster
Magritte	R. M. J. Redhill
Madame Du Quoit	H. G. Lawrence
Minister Le Roi	Allison H. Wilcox
Frances	Julie Warner
Bruja	Edwin Miller
Babet	Carl Hartberg
Aramanticus Puddicombe	T. H. Burton
Gillis	Maria Cahill
Violet	Frances Wheeler
Florent	Louise Gunning
Jacqueline	Eva Tangney
Daisy	Margaret McKinney
Rose	Edna Rosen
Pansy	Ethel Tilbeck
Gertrude	Sadie Harris
Gladys	May De Roma
Gwendolyn	Nellie Pollis
Javotte	Imabel Franklin
Frette	Sally Fisher

The Chaperons was well received by a large house. The costumes and scenery are beautiful. The action passes in the Latin Quarter, Paris, Casino at Nice, and the Imperial Hotel, Alexandria. Mr. Witmark has furnished the score for a number of catchy songs. In the first act Dibby Bell's topical song, "In My Official Capacity," was evidently written for New York audiences. Walter Jones' song in the second act, "Thinking of Home," was excellent. Joseph C. Miller as Signor Basini carried a large part of the play and did well. Maria Cahill's song, "The Copper and the Cook," was timely. Louise Gunning sang excellently, "It Seems Like Yesterday," one of the gems of the score. Eva Tangney as Pansy, with her coon song, "Sambo," made a hit.

#### FRANK DANIELS IN MISS SIMPLICITY.

(Special to The Mirror.)

ALLEGANTON, Pa., Sept. 27.

Frank Daniels opened his season at the Lyric Theatre here this evening, presenting for the first time Miss Simplicity, a musical comedy by R. A. Barnet and H. L. Heart. The cast:

"My Man blossoms"	Frank Daniels
Philip Montfort	Henry Woodruff
Lord Bob	Owen Weatherford
Arthur T. Moore, Esq.	Lawrence White
Willie Flirt	Frankie Waller
Reagan Jean Thomas Michel	Frank S. Darrow
Fam	Harry Holliday
Burst	Frank Conway
Pyness	Sinclair Nash
Tom Blawington	J. S. Northern
Matthew Ruffy Northgate	Harry Callies
Stafford Coombes	Alphonse Daly
Jack Drummond	Alphonse Fagnet
Madame Clotilde de Loiville	Helen Lord
Patty Yarrow	Grace Rosette
People	Alma Glaser
Lady Dorothy Walkeham Brown	Helen Marill
Margery Bass	Grace Myers
Madame Michel	Frances Gummere
Constance Stratford	Millard Forrest
Emily May Dalrymple	Lottie Vernon
Theodore Mowatt	Maria De Grau
Betty Edwards	Rose Bayor

Mr. Daniels made his role, that of a valent, uproariously funny. His comedy abilities had full play and he has done no better work. The supporting company is in every respect a capable one. The music is very pretty and the book humorous in theme and treatment.

#### ARCHE BOYD IN VERMONT.

(Special to The Mirror.)

NEW HAVEN, Conn., Sept. 29.

At the Opera House this evening Vermont, a play of New England life, by Charles Barnard, was produced by Archie Boyd and his company, under Julie Murray's management. The cast:

Rlijah Hopkins	Archie Boyd
Experience Smartwood	Mario Failla
Philip Joy	Louis Carter
Willie Stark	Ruth Edmonds
Miss Standard	Katherine Stinger
Miss Standard	Madeline Alexander
Gretchen Kummer	Baby Hopkins
Little Ruth	Baby Ruth
Malvina Ross	Alice Ross
Adrienne Simpkins	Walter Low
Joseph Smartwood	John P. Brown
Mr. Calaway	Theodore Domestic
Alfredine Standard	G. Harry Warren
Sheriff Shadrack	Harry Stewart

The play is in four acts, three of which occur in Vermont and the fourth in Nebraska. To each locality plenty of atmosphere is given and odd character types abound. One of the scenes shows a house moving and another a country auction.

Archie Boyd as Rlijah Hopkins, a middle-aged Vermonter, made a big hit and his company came in for much applause. The house moving scene was the feature. The opening drew a large and delighted audience.

#### HENRY VIII REVIVED.

Madame Modjeska and Louis James and their company, under Waggonhaefer and Kemper's management, revived Henry VIII at Music Hall, Orange, N. J., last evening, with this cast:

Cardinal Wolsey	Louis James
King Henry	Norman Hatchett
Duke of Buckingham	John C. Costa
Duke of Norfolk	Walter Morris
Duke of Suffolk	Anthony Arden
Earl of Surrey	John Jones
Lord Chamberlain	Alexander Charlton
Cardinal Campeius	James Harrington
Sir Thomas Lovell	Oliver Cromwell
Sir Henry Guilford	W. H. H. Nuttall
Sir John Culpeper	George Macrae
Sir Edward Williams	John D. F. French
Captain	John C. Young
Surgeon	Howard Workman
Griffith	George Clinton
Scribe	Robert Corcoran
Anne Boleyn	Frank Dulles
Lady Anne	Asbie James
Patience	John Walker
Queen Katherine	Madame Modjeska

#### HERRIETTA CROXMAN AS ROSALIND.

(Special to The Mirror.)

SCHENECTADY, N. Y., Sept. 28.

A fashionable audience saw Herrietta Croxman make her first appearance in As You Like It at the Van Cortlandt theatre. As it was an opening performance there were some defects that further presentations will remove. As Rosalind Miss Croxman was as bewitching as ever and gave an astute interpretation of the lighter side of Rosalind's character. In the more serious scenes she hardly showed sufficient depth of feeling. The production was beautiful.

#### ANOTHER HIT.

Of the performance of Why Smith Left Home at the Brooklyn Criterion Theatre last week, the daily Standard Union prints the following: "David Connor, as John Smith, the devoted husband, played the part to perfection." \*

Harrison Wolfe's company does not close Oct. 5. Now play a success everywhere. \*

People Right, specially engaged five weeks, The Watch on the Water. \*

#### ACTORS' CHURCH ALLIANCE NEWS.

The Boston Chapter of the Alliance began its work for the season last Thursday afternoon by holding a business meeting and a reception in Chapman Hall, Tremont Temple. The Rev. Dr. George W. Stone presided. Plans for the Winter's work were discussed and various committees were appointed. The principal entertainers who took part in the musical programme at the reception were Adelaide Griggs and Rose Morrison, contralto; Robert Hall, tenor of the Castle Square Theatre Quartette; Lindsay Morrison, Gertrude Roosevelt, Mrs. Ernest Newton, and Max Heindl. The Committee of Arrangements for the reception consisted of Mrs. Jennie Kendrick Seeley, Arthur H. Sampson, Ernest W. Wright, and Anna S. Prout.

The Rev. Walter E. Bentley, General Secretary of the Alliance, preached at both the morning and evening services, at St. George's Church, Belfast, Ireland, on Sunday, Sept. 8. The congregations were extremely large at both services. Mr. Bentley preached in the evening upon "The Message of the Church to the Theatre of To-Day." His sermon aroused great interest, and was widely and favorably commented upon by the Belfast newspapers.

The general secretary, the Rev. Walter E. Bentley, arrived in New York on the steamer last Thursday. While in the United Kingdom he established centres and secured chaplains for the Actors' Church Union. Lord Bishop of Rochester, president, in the following cities: Stockton-on-Tees, Rev. R. Woodman; Middlesbrough, Rev. John Lindsey; Hartlepool, Rev. R. Parr; Durham, Rev. C. Godkin; South Shields, Rev. Canon Savage; Berwick-on-Tweed, rector St. Mary's Church, Edinburgh, Rev. Canon Murdoch and Rev. T. Schofield; Glasgow, Rev. A. Mitchell and Rev. G. Garwood; Belfast, Rev. Dr. Murphy; Dublin, Rev. H. Kennedy; Manchester, Rev. David Dorsey; Chester, Rev. Canon Wright; Oxford, Rev. H. Clayton; Leamington, Rev. D. Hook; Nottingham, Rev. Canon Harris; Lincoln, Rev. Canon Wanstead; Grimsby, Rev. R. Maddings; Hull, Rev. George Chamberlin; Bradford, Rev. C. Watson; Margate, Rev. C. Ashton; Ramsgate, vicar St. George's Church; Dover, Rev. Canon Bartram; Folkestone, Rev. H. Husband; Cradley Heath, Rev. E. Cooke; Newcastleton-on-Tyne, Rev. Canon Gough; Chesterfield, Rev. Robert Hacking; Lancaster, Rev. A. Hutchinson; Morecambe, Rev. T. Gorton; Barrow, Rev. A. Fahn; Sheffield, Rev. A. Pearson. He also visited the following chaplains: Darlington, Rev. Gore Brown; Sunderland, Rev. F. A. Lewis; Liverpool, Rev. E. Underhill; Birmingham, Rev. T. Pinchard; Derby, Rev. R. Talbot; Leeds, Rev. J. B. Seaton; Halifax, Rev. Archdeacon Brooke; Southend, Rev. T. Varney; and Woolwich, Rev. D. Hob.

Vira Rial, who has been laid up with a sprained ankle, is now able to be about.

G. H. Constanze, leader of the orchestra at the Academy of Music, has been presented with a gold medal by citizens of Astbury Park, where he conducted during the Summer months. Charles Allen, business manager of Mrs. Le Moine's company, was married at Altoona, Pa., Sept. 29, to Mary Trainer, a non-professional of this city. Mr. Allen is a brother of Violet Allen. Clyde Fitch visited the company playing his Love's Lane at the Montauk Theatre, Brooklyn, on Saturday and complimented them upon their continued good work. To Emily Wakeman he said that, upon last Summer's announcement that he meant to write a star part for her, he was showered with telegrams and letters offering time and managerial services. Next summer probably will see Miss Wakeman in the stellar role.

William Gould, who has just closed a fifteen months' engagement at the New York Theatre, has been signed to play a light comedy part with Dan Daly and do his specialty during the second act.

Charles B. Hanford's company is rehearsing and will open its tour at Lancaster, Pa., Oct. 18.

Daniel E. Bandman is expected in the city shortly to complete arrangements for his tour, which will commence here. J. Lou Balliett is looking after Mr. Bandman's business interests.

Irene La Pierre has been playing at the Republic Theatre in The Bonnie Brier Bush, under adverse conditions, she having undergone an operation on her eye which made her acting a very painful task.

John Saunders, operatic

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1878.]

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Largest Dramatic Circulation in the World.

## A MUCH-ABUSED TONGUE.

An article on the decadence of English speech by George Rinnex, published in the New York *Sun* of Sunday, ought to have a much wider circulation than its original medium furnished. To use an obsolete figure of speech, it ought to be proclaimed from "the house tops." Of course, in this day of sky scrapers, if proclaimed from the house tops it would require some machine skin to be enlarged from the megaphone; and even such a machine could find few operators, because of the very faults that Mr. Rinnex points out. He holds with a show of truth that the art of delivery is largely a lost art.

Mr. Rinnex relishes truisms when he asserts that the main essentials of delivery, on which the clearness of our discourse depends, are correct pronunciation and distinct enunciation, and that manner, which includes attitude and gesture, is another essential. But with a mailed fist he strikes some of the slovenly users of English that ought to be exemplars instead of parvenus of speech. As he says, it is not alone in schools and colleges that one hears detestable English and sees loose-jointedness and awkwardness. He strikes many nails squarely when he says:

Listen to the clergy. No wonder that Bishop Potter lately presented the entrance into the pulpit of a minister unable to speak the English language with correctness and elegance on important occasions. Go to the Senate and House of Representatives, to the State Legislature and to the Courts of Justice! You will see slovenly and indecent attitudes; you will hear Senators and Representatives butcher the King's English while twisting the British lion's tail, and you will hear legislators and lawyers talk of the law (law of) the land. Go into the fashionable drawing rooms and listen to the twaddle on athletics and the mispronunciation of the locutions of Fifth Avenue, the Back Bay and Walnut Street. Go to the theatre! Witness a modern production of a Shakespearean play, and you will see a panorama of splendidly designed scenery, a amazingly devised scheme of lighting, with "the star" chased by the lime-light, appropriate costumes and artistic groupings. But the delivery of the lines retains all the hideous mouthings and vices of fifty years ago, vice reformed altogether by Brown Fosher and Brown Boor in their later days, but now revived in "modern productions." Modern? As far as delivery is concerned they are, in the words of Aristophanes, "antediluvian and full of grasshoppers." Those are parlous times, shepherd.

For present discussion it is enough to say that the theatre is the one great institution that has the opportunity to teach the multitude the art of speech. It is not only an opportunity. It is a duty of the theatre—a duty usually shirked for showiness and glossed over with a multitude of superficial demonstrations. Mr. Rinnex states a fact when he declares that in delivery the stage has declined during the last twenty years. In all else it has advanced, and it is still advancing, in spite of the base of commercialism that hinders and oppresses it, and that would restrict its ambitions to the vulgar behests of trade—demands whose vulgarity is emphasized by the very character of the persons in general control of the theatre in this country, which

is at once the greatest field for, as it is naturally the place to originate the most advanced ideas in drama, in line with the spirit of greatest progress that actuates it in other things.

But no insignificant measure of the crowning fault in the demonstrations of the theatre to-day—its slipshod and ineffective speech—is due to the lazy and negligent habits of so many actors. Everybody knows that the older methods in the theatre in the stock company days enforced habits of study that the new methods do not require. Yet ambition in these days, when opportunities for individual distinction in the theatre are so many, and when distinction itself is associated with rewards that in former times would have seemed fabulous, should inform itself of requirements and give proper attention to things that it neglects. Chief among these things is the art of delivery, which seemingly is the last thing to be thought of by the actor and the thing to which least time is devoted. It is safe to say that a majority of actors consider that the only thing necessary in "studying" their parts is merely to memorize the lines they are called upon to speak. One is led to this conclusion by the fact that in a majority of cases the lines of a part are spoken with little or no regard for their subtler meanings, which must be guessed at by the auditor or interpreted in relation to context or action. The striking value of intelligent reading and artistic delivery is nowadays the more appreciated because of the rarity of intelligent reading and artistic delivery. In short, the actor that can convey the meaning of words to an audience at once distinguishes himself among a multitude of unintelligent numbrs, and by this alone is set apart from his fellows, some of whom, more gifted in other ways for the stage, but insipid and lazy, he easily outstrips in the race for honor and reward.

## THE STAGE FEVER.

Every person of lucid mind recognizes the natural love of drama that the whole human family shows. It is the same though development or lack of development illustrates its different phases—in the most savage or the highest civilised, whether satisfied in the war dance or the problem play. And this love for drama being universal, it is no wonder that of the millions that confess it in a patronage of the theatre there should be thousands—perhaps tens of thousands, for no statistician has yet figured out the facts—that aspire personally to figure in the theatre.

It would be interesting to know just what proportion of the persons that go to the theatre imagine that they can become actors or playwrights if they but try. The multitude of persons that do try, in one way or another, to become actors or playwrights is appalling. A very small percentage of such persons, of course, get into actual practice of any sort that gives a line on aptitude or merit; yet the number of persons that write plays—or what they call plays—and force their work upon the attention of other persons that they think may be instrumental in the preliminaries to a public hearing in legion; and so is the number of persons anxious to act, another multitude of whom, with money enough to secure some kind of training, is found just within the portals of the theatre or knocking persistently at the doors. As to the opportunities of the multitude of would-be actors, there is an answer that appeals strongly to the judicious on the Rialto every sunny day. At a season when everything in the theatre is active, and in times that are unusually prosperous, the Rialto is crowded with unemployed actors—some of them very good actors, as actors go, and many of them of wide experience. And still the asphocytes increase and multiply.

The question of playwriting is a different question; for while there is no law that can hinder any person that thinks he is a playwright from exercising his belief in himself by writing as much as he likes, there is no possibility of getting what is written under public attention unless it has elements that strongly appeal to a manager. Getting the work of a novice before a manager is a matter of great difficulty, unless there be some intermediary means of intelligence in sympathy both with the work itself and the manager. This is so because of the flood of manuscripts that flows continually thistreward, and because of the great mass of worthless stuff in the flood. A good play will be snatched up out of the drift when it meets the eye just as a nugget will be seized when it discloses itself in a mass of worthless matter.

The remote possibilities of successful playwriting by authors without special training is illustrated by the failures of notable playwrights time and again after

great success. A most interesting test of values in playwriting by novices is now making in London. The Playgoers' Club, of that city, instituted a competition on a challenge by a London manager. The club received four hundred manuscripts of "unacted plays." Its committee, after examining them all, found six only that were believed to be promising. One of the six will soon be tried by a regular manager. It is quite likely that a vast majority of these four hundred plays were of very poor stuff, because a great majority of untried plays by amateur hands always have proved to be very poor stuff. Yet there is a possibility, such are the eccentricities of selection and the peculiarities of public reception as to plays, that while all of the six plays fixed upon by the London Playgoers' Club really may be worthless, there still may be among the 394 rejected plays a half dozen that might succeed after the processes that most new plays by almost any hands are subjected to. There are so many things that make for or against the success of a play that have no influence on other forms of art that problems always are presenting themselves for solution in the theatre.

One thing may be depended upon, however. Thousands of persons that cannot now and never can write plays are trying to write plays. It would be a good thing, in the general economy of energy, if such persons could in some way be warned of their waste of time and life. If it could be arranged, the labor and thought thus dissipated, if concentrated on any great object, would reduce to the commonplace all the actual and fabled wonders attributed to human hands since the world began.

## BOOKS REVIEWED.

A MERRY KING. By John A. Copland. Published by the Harrison Co., Hamilton, Ont.

John A. Copland tells a peculiar, fanciful story of Richard III and his contemporaries in the book, "A Merry King." He tells it rather badly, however, resorting to the hackneyed device of putting the narrative into the mouth of a specter that visits a student at midnight—when the student, sitting in the conventional big chair before the conventional open fire, presumably is dozing. Fact and fiction are strangely mixed in the tale. The literary quality of the book is poor and most of the pages afford dull reading indeed.

KNOW YOUR FRIENDS: OR, MYTHOLOGY OF THE SOUL. By Mrs. Lester Brown. Published by the Brown Publishing Company, New York.

A new theory, in some respects, as to the meaning of the Bible is put forward at considerable length by Mrs. Lester Brown in her recently published book, entitled "Know the Truth: or, Mythology of the Soul." The main thesis seems not unlike those expounded by Mrs. Mary Baker G. Meyer. But there are differences, no doubt, and perhaps these differences will be found sufficient to serve as a foundation for a new cult of the Christian Science order.

## LETTER TO THE EDITOR.

To the Editor of The Dramatic Mirror:

Sir.—In the list of New York theatres that closed their doors at the time of the death of President Lincoln, in April, 1865, W. J. Fleming neglected to mention the Varieties, at that time one of the city's popular playhouses. This was a large theatre devoted to melodrama and drama, and was located at 27-29 Bowery, directly opposite the Old Bowery Theatre. If my memory serves me right, this theatre at the time was under the management of John F. Poole and Tom Donnelly, father of Henry V. Donnelly, now of the Murray Hill Theatre.

The Varieties was afterward used as an armory by the Third Regiment Cavalry, N. G. R. N. Y., and is not the one at that time known as the Stadt and afterward as the Windsor, which was located a few doors further north on the same side of the street.

It may interest this generation to know that of the twelve theatres (all below Fourteenth Street) mentioned by Mr. Fleming, but one, the Old Bowery, is now used as a theatrical site.

Respectfully,

JAMES HORNIN.

## NOTES OF NEW THEATRES.

The new Oriental Theatre, Cambridge, O., will open Oct. 1, with "The Devil's Disciple." It is a modern fine house, seating 1,200. The stage is 40 feet between walls, 40 feet deep, eight feet of curtain, 20 feet. The auditorium is finished in stone, the color scheme terra cotta. C. D. Miller is manager.

Work began last week on the new \$20,000 theatre at Aplington, Wis.

The Kentucky Theatre, at Paducah, Ky., was opened Sept. 21 with "The Merchant of Venice." An immense stage, that included Governor Wickham and a party, were present. The house was erected at a cost of \$100,000, and has a capacity of 1,200. The width of the house is 60 feet, the diameter of the circle, 20 feet; height, 12 feet; width from wall to wall, 12 feet; height, 12 feet; width from wall to wall, 12 feet; certain curtains, 20 feet. There are ten dressing-rooms above the stage and below the stage are four large chorus rooms, a band room and bill posting room. The dressing-rooms are fitted with hot and cold running water, and are well ventilated. The architect of the theatre was William L. Brainerd, of Paducah. The decorations are "modern" and are carried out in several colors. The interior is decorated with colored glass and artistic balcony scenes. The interior color scheme is dark red and brown. The plastic relief decorations, several medallions, and sounding board blend well with the carpets, hangings, and curtains.

It is said that Frank D. Carr and others will build in Brooklyn this winter a theatre to be managed by Frank E. Baker, at present manager of the Grimes Theatre in that city.

J. H. LaPearl's They Want Me opened the new theatre at Palatine, Ill., Sept. 28. This theatre is called the Grand Opera House, is owned and managed by David Pitt. It has a seating capacity of 700, is well equipped with scenery from Germany and London.

Stein's New Theatre, at Knoxville, Tenn., is nearing completion, and will open Oct. 20 with "The Devil's Disciple." The building is of brick, 50 by 120 feet. The main entrance is from the corner of Courtland and Gay Streets, and opens into a large lobby with marble wainscoting and tile floor. The lobby will be completely carpeted, and besides having two broad marble stairways leading to the auditorium, will also have a separate entrance to the balcony. The auditorium is divided into boxes, and contains 1,200 seats. The stage is 40 feet by 20 feet, and 12 feet deep. The auditorium is 40 feet by 60 feet. The house will be heated by gas lighting. During a winter performance the heat will cover all the house. There will be seven dressing-rooms, each 12 feet square, with a washroom attached. The house is finished with comfortable upholstered chairs, and its seating capacity is 1,200. The stage measures 70 by 20 feet and 12 feet deep. The auditorium is 40 feet by 60 feet. 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## THE USHER.



The Tribune calls attention editorially to the fact that although the season has barely begun the ticket speculators are perniciously active, and that playgoers are emphatic in their complaints against the annoyance.

"While a few managers try to abate this nuisance," says the Tribune, "it is well known, in spite of misrepresentations and denials, that the box-offices of several playhouses are in secret alliance with the men whose extortionate charges for seats give rise to so many well founded protests."

Speculators themselves bear out this assertion. Only the other night one of them told me that the sidewalk traders rarely intrude where they are not "welcome," as he expressed it. And the fact that there are two or three theatres in this city where speculators are rarely, if ever, found, goes to show that managers are able to protect their patrons from the imposition if they wish.

Of course, it may be urged that the public has the power to remedy the speculator evil, and that its failure to do it suggests that the sidewalk traffic is not only tolerated but approved by patronage and support.

But it may be set down as an obvious truth that the speculator is never patronized from choice. He is a wholly superfluous middleman who counts upon "holding up" the belated visitor when there are no seats, or no desirable seats, to be had at the box-office, and when it becomes a question with the intending patron either of yielding to extortion or of going home.

The municipal restrictions placed upon the speculators are not strict enough. The former regulation compelling them to stand a certain distance from the entrances to theatres was better than the privileges they now enjoy. Nevertheless, and in spite of this, there are various precautions that managers can take, if they choose, which virtually will put an end to the nefarious business.

Henrietta Crosman, in addition to Mistress Neil, is giving occasional performances of *As You Like It*. Her Rosalind is praised unreservedly by the critics that have seen it, not only for the archness and charm of its comedy, but for the sincerity and feeling exhibited in the more serious aspects of the role.

The Great Millionaire, the new Drury Lane melodrama produced recently, does not seem to have evoked critical enthusiasm. As one writer puts it, Cecil Raleigh has painted on too large a canvas.

The play is said to lack "human interest"—that concomitant so necessary to the success of a big melodrama. The millionaire who is the central figure, according to the *Express*, "never really has anything for his money except abuse." In the course of the piece he gives a dinner that costs 100 pounds a plate, but his guests "sit down to napery, silver, and an sponge of flowers; they rise up without a taste of champagne."

Some of the situations of *The Great Millionaire* are said to be reminiscent of Feuillet's *Montjoye, Money, and The Masqueraders*, but originality is not a sine qua non in melodrama, and this one has even more than the usual amount of scenic variety, which is more important.

Apropos of W. H. Wright's recent strictures upon poster English in general and Mr. La Shelle's *Bonnie Brier Bush* printing in particular, I have received the following letter from Mr. La Shelle himself:

I used to have been the means of stirring up that interesting exhibit variously known as "Constant Reader," "Vox Populi," "Old Subscribers," etc., by the wording of some posters announcing the dear old actor, Mr. Stoddart, in *The Bonnie Brier Bush*.

In the present case "Constant Reader's" name appears to be W. H. Wright. It is a matter of regret to me that this gentleman's position should be less right than his name. He affects to feel offended with me for daring to "introduce" so old and well-known an actor as Mr. Stoddart. Were this a full and true statement of the case I would cheerfully agree with Mr. Wrong (beg pardon, I mean Mr. Wright), but the truth is that the Wrong Mr. Wright has garbled the language of the poster in question to suit his purpose.

The complete sentence, of which only a portion is criticized, is: "Kirke La Shelle introduces the veteran actor Mr. J. H. Stoddart in Ian MacLaren's Scottish Idyl! The Bonnie Brier Bush." I think the closest scrutiny of the poster will fail to discover a comma, semicolon or other mark of punctuation in this sentence. Inasmuch as I did not learn to read from the billboards I may be at a disadvantage, educationally speaking, in this controversy with the Wrong Mr. Wright; but, fortified with the consciousness that I did learn something of punctuation in such

schools as my youth afforded, I would humbly suggest that Mr. Wright is wrong.

Although wholly unknown to the British public I think that, could I consummate such a deal, it would be perfectly appropriate to announce, "Kirke La Shelle introduces Lord Salisbury in a new act of legendism," or, "Kirke La Shelle introduces Cecil Rhodes in The Story of an African Farm." Both Lord Salisbury and Cecil Rhodes are known to the British public and I am not; yet, if I were able to engage Lord Salisbury and Cecil Rhodes for such public exhibitions, my right to introduce them to those roles would be unquestioned.

I would further suggest that the Wrong Mr. Wright study punctuation. He will not, however, find its true principles illustrated on the billboards or on the advertising cards in street cars; and as he acknowledges these to be his chief source of educational information, it will be necessary for him to venture into the (to him) strange atmosphere of a library.

Very truly yours,

KIRKE LA SHELL.

The following view behind the scenes of Pennsylvania's legislative stage is afforded by one who is in a position to know the facts and who vouches for the truth of the matters described:

"The delay in Mr. Keith's new Philadelphia theatre, the opening of which was postponed, is explained thus: The plans of the architect were at variance with the laws at the time they were filed, and the authorities were appealed to to allow alterations in these laws so that the plans, which were admitted to be better and safer than those contemplated by the original statute, could be proceeded with.

The alterations, however, were opposed by persons associated with the theatrical combine, who, aided by members of the Pennsylvania Legislature, succeeded in delaying ac-

tion, above all things, a daring speculator. After making and losing several fortunes in theatrical enterprises he went into mining, and for the last two years had made his headquarters in Salt Lake City in order to look after his interests in that neighborhood.

Mr. Haverly was born in Pennsylvania in 1828, and in his youth was apprenticed to a shoemaker. He disliked the trade, and after having a violent quarrel with his master he ran away from his native village and became a newsboy in Pittsburgh. Soon he drifted into theatrical work, first as door tender, then as box-office man, then as treasurer. At twenty-one he made his first venture on his own account, managing a variety company in Toledo. In 1852 the Haverly and Cool Burgess Minstrels were organized. In 1856 Mr. Haverly purchased Cool Burgess' interest and launched the first J. H. Haverly Minstrels, with Barlow, Wilson, Primrose, and West as the principal features. During the many years' career of this company it at various times numbered among its members Billy Emerson, Bobby Newcombe, Add. Ryman, Frank Cushman, George Thatcher, Hughie Dougherty, Frank Moran, Billy Rice, Francis Wilson, Billy Arlington, Ben Cotton, John R. Kembel, Carroll Johnson, Bob Slavin, Andrew Mack, and many others of equal renown.

In 1878 Mr. Haverly organized the United Mastodon Minstrels, the largest company that had been gotten together up to that time. The company made a sensation in America, and later, when Mr. Haverly took it to Her Majesty's Theatre, London, the organization won a brilliant reputation throughout England. Two years afterward Haverly's Minstrels, numbering more than a hundred people, played long and enormously successful engagements at Drury Lane Theatre, London, and in 1883 Haverly's Colored Minstrels, numbering one hundred and fifteen people, appeared in London and repeated the triumph of the former company.

Besides managing various traveling organizations, Mr. Haverly took over the management of many theatres in the more important cities of the United States and established a circuit. He was, indeed, the first large circuit of theatres in America. He controlled and managed Haverly's Broad Street Theatre and Haverly's Chestnut Street Theatre, Philadelphia; Haverly's Bush Street Theatre, Haverly's Alhambra and Haverly's California Theatre, San Francisco; Haverly's New Chicago Theatre, Hooley's Theatre, Adelphi Theatre and Haverly's Columbia Theatre, Chicago, Ill.; Niblo's Garden, Fifth Avenue Theatre and Haverly's Fourteenth Street

## PERSONAL.



FRANKLIN.—Eleanor Franklin, who was compelled through serious illness to remain at her home in Kansas City during the Summer, has returned to New York fully recovered.

SANTJE.—Suzanne Santje has been engaged by W. M. Wilkison as leading woman with Howard Gould in *Brother Officers*. She will play the part taken by Margaret Anglin in the production of the play at the Empire Theatre.

HINRICH.—Gustave Hinrichs has been engaged by Henry W. Savage to conduct the German operas that the Castle Square company will sing during its season at the Broadway. He will conduct the performance of *Lohengrin* this (Tuesday) evening.

STUART.—Leslie Stuart, the composer of *Florodora*, is a passenger on the *Majestic*, due here this week. He will stay in this country six weeks, during which time he will visit the South and West. Mr. Stuart has arranged to conduct the anniversary performance of *Florodora* at the Casino Nov. 12, and the opening performance of the Western company in San Francisco.

LACKAY.—Wilton Lackaye will have a prominent role in the production of Augustus Thomas' new play, *Colorado*, at Wallack's in November.

SEYMOUR.—William Seymour is staging E. H. Sothern's production of *If I Were King*.

IRWIN.—May Irwin essayed a new job one day last week. Treasurer Campbell was taken ill suddenly, and Miss Irwin substituted for him for a while. It was the severest test Miss Irwin's good nature ever had, but the good nature stood it.

NEWMARK.—Stella Newmark, the young American pianist, who for the past three years has been studying at the Berlin Musical Conservatory, returned to this city a few days ago laden with medals and diplomas from the leading musical institutions of the German capital. Miss Newmark proposes to give an afternoon recital at the Waldorf-Astoria before the close of November.

KESTER.—Paul Kester spent last week in town attending to business matters connected with a new play of his that will soon be produced. He has now returned to his plantation in Virginia, which is his permanent place of residence.

WENDELL.—Evert Jansen Wendell, the Oxford and Cambridge athlete, now visiting this country, attended the performance of *Arions* at the Academy Friday evening.

MACDONALD.—Christie MacDonald resigned from Peter F. Dailey's company last week, claiming that the management had not given her the featuring stipulated in her contract.

STODDART.—The Caledonian Society has invited J. H. Stoddart to preside at the athletic contests to be held at the St. Andrew's Golf Club's grounds, on Staten Island, the first week in October.

HAWTREY.—Charles Hawtrey and his company arrived here on Saturday, and will open at the Garrick next Monday in *A Message from Mars*. This is Mr. Hawtrey's first visit to this country.

ROBERTSON.—A daughter was born to Mr. and Mrs. J. Forbes Robertson (Gertrude Elliott) at the residence of Mrs. Robertson's sister, Maxine Elliott, at "Jackwood," Shooters' Hill, Kent, England, last week.

GARY.—Katherine Grey has been engaged by Wagenhals and Kemper to play the leading role with Arthur Byron in *Petticoats and Bayonets*, that will be produced in Chicago next Monday.

WILLARD.—The new play that E. S. Willard is to produce is called *The Cardinal*.

SCHOEFEL.—Mr. and Mrs. John B. Schoefel have left their Summer cottage at Manchester-by-the-Sea, Mass., and have returned to Brookline, Mass., for the Winter.

SMYTH.—Florence Smyth has been engaged as leading woman with Howard Kyle in *Nathan Hale*. The company will leave to-day for the West.

MELTZER.—Charles Henry Melzer was on board the steam yacht *Eris* at the yacht races Saturday when the *Eris* collided with the revenue cutter *Graham*.

NETHERSOLE.—Louis Nethersole is ill at the Hotel Statler, Philadelphia.



tion. The emissary alleged to act for a clique of members of both the House and Senate of Pennsylvania approached Mr. Keith and suggested that if he would give \$50,000—\$25,000 for each branch of the Legislature—the new law as proposed would go through.

It is alleged that Mr. Keith appealed to the publisher of a prominent newspaper in the Quaker City, and the latter, after looking into the facts, sent word to the representative of the legislative clique that if they did not pass the new amendments as proposed, and that, too, without the payment of the sum asked, he, the publisher, would withdraw his support from the gang and would begin an exposé of the doings of the body and its nominal head. Fearing the loss of their strongest support, the henchmen of the schemers pushed the ordinance through, and Mr. Keith was allowed to proceed with the building of his palatial playhouse without contributing one cent.

## DEATH OF J. H. HAVERLY.

John H. Haverly, the famous minstrel and theatrical manager, died at St. Mark's Hospital, Salt Lake City, on Saturday, Sept. 28. He had been in poor health for several years, and about a month ago his condition became so serious that he was obliged to enter the hospital. The immediate cause of his death was heart disease.

The career of "Jack" Haverly was one of the most extraordinary in the annals of theatrical management in America. He rose from poverty, entirely by his own efforts, to a position of power and influence. At one time he controlled more theatres and companies than any other American or English manager. He made many brilliant successes and many huge failures. He

theatre, New York city, and Haverly's Brooklyn Theatre.

In partnership with Samuel Colville, Mr. Haverly made the mammoth production of Michael Stratoff at Booth's Theatre, that for many years held the record for magnificence of comic display. Among his many successful traveling companies, besides those already mentioned, were Haverly's Genuine Colored Minstrels, Majestic Opera company, Haverly's Juvenile Pinwheels company, Haverly's Merry War Opera company, Haverly's Danites company, starring Mr. and Mrs. McKee Rankin; Haverly's Patience Opera company, Haverly's Widow Bedot company, starring Neil Burgess; Haverly's Mikado Opera company, and Haverly's Strategians company.

During the years of his greatest success in the theatrical business Mr. Haverly began speculating in stocks. In these ventures he lost heavily, but his companies earned enough, for several years, to make good his losses. He invested in many enterprises outside of the theatre, including the Chicago Jockey Club race track, on the west side of Chicago, in which he purchased a controlling interest for \$150,000.

His fortune began to wane about ten years ago, and despite his every effort he seemed unable to win back his former position in the theatrical world. In 1898 he filed in Chicago a petition of bankruptcy, with liabilities of \$127,740 and assets of \$16,100. After that he made two ventures in the theatrical business—one in Brooklyn and one in Washington—but he devoted most of his energies to mining. It is said that some of his mineral properties were valuable and productive. At any rate he made money and lived in comfort up to the last.

Robert Rogers and Louise MacKinlay invite offers. Comedy, joint engagements. Do not care for stock. \* \* \*

Ask for Delettrez, Paris, Perfume and Toilet Soaps. Amaryllis Du Japon is the daintiest and most popular handkerchief perfume. An exquisitely concentrated odore. \* \* \*

## CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending October 5.

METROPOLIS (Third Ave. and 142d St.), Circus Day.  
OLYMPIC (222d Third Ave., nr. 120th St.), Betty and Wood's Big Show.  
HARLEM OPERA HOUSE (200-211 West 125th St.), The Four O'Clock in The Governor's Son.  
HURTIG AND SHAMON'S (200-211 West 125th St.), Reilly and Wood's Show.  
PROCTOR'S (125th St., nr. Lexington Ave.), Vanderville, also A Night Off—Every afternoon and evening.  
KROGH'S STAR (107th St. and Lexington Ave.), Now building.  
CIRCLE MUSIC HALL (Broadway and 40th St.), Closed.

MAJESTIC (Eighth Ave. and 50th St.), New building.  
TERACE (Madison Sixth and 50th Sts., nr. Third Avenue), Now building.

PROCTOR'S PALACE (800-810 St., bet. Lexington and Third Ave.), Vanderville, Booth's Baby—Every afternoon and evening.

CARNegie HALL (Seventh Ave. and 57th St.), COLONIAL (356 Broadway and 104-110 West 47th St.), Now building.

LONG ACRE SQUARE (Broadway and 48th St.), Now building.

NEW YORK (Broadway and 48th St.), "Men," Sept. 9-November—The King's Carnival—45 plus 4th Week—20 to 30 Times.

CRITERION (Broadway and 48th St.), William Farnham in A Royal Rival—Mon., Aug. 28-4th Week—35 to 40 Times.

BERKELEY LYCEUM (80 West 44th St.), Cleo.

VICTORIA (Seventh Ave. and 48th St.), Closed Sat. eve., Sept. 4-25th Week—Closed Sunday, 4th Week—20 to 30 Times.

REPUBLIC (69-71 West 48th St.), 2, N. Standard in The Double Life—Mon., Sept. 25-3d Week—9 to 16 Times.

AMERICAN (Seventh Ave., 400 to 41st St.), 2d Scenes of Henry Thousand Stock—Northern Lights.

SEAGATE HILL (Lexington Ave. and 48th St.), 4th Scenes of Henry V. Standard Stock—Mon., Sept. 25-3d Week—9 to 16 Times.

HERCULES HALL (118 West 40th St.), John Drew in The Queen in Command—Mon., Sept. 2-8th Week—10 to 20 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Cleo.

CAESAR (Broadway and 39th St.), "Men," Mon., Nov. 12-15th Week—20 to 25 Times.

KING AND COUNTRY (Broadway and 39th St.), The Standard Brothers in Washington—Mon., Sept. 2-15th Week—27 to 30 Times.

HERALD SQUARE (Broadway and 39th St.), Andrew Mack in The More—Sat., Aug. 31-15th Week—10 to 12 Times.

GARIBOLDI (39th St., Post of Sixth Ave.), "Men," 4th Week—15th Week—15th Week—15th Week—10 to 12 Times.

HAMMERSHAW'S DRURY LANE (228 West 22d St. and 111-121 West 22d St.), Now building.

SAVoy (111 West 22d St.), Louis Mann and Clara Lillian in The Red Slave—Sat. Eve., Sept. 21-4th Week—10 to 12 Times.

MANHATTAN (11th and 12th Broadway): Mrs. Fiske in Misses in the Broadway—Sun., Sept. 22-4th Week—10 to 12 Times.

THIRD AVENUE (Third Ave. and 51st St.), The Village Follies.

EDWARD (Broadway), David Warfield in The Ambassador—Mon., Sept. 23-24th Week—9 to 10 Times.

WALLACE'S (Broadway and 39th St.), James E. K. Morris in The Devil's Buttons—Sun., Sept. 21-4th Week—10 to 12 Times.

DALY'S (Broadway and 39th St.), James T. Powers in The Devil's Buttons—Mon., Sept. 23-4th Week—10 to 12 Times.

WEBER AND FIELD'S (Broadway and 39th St.), "Men," Sept. 8-Marty Tally and orchestra of Democracy—4th Week—10 to 12 Times.

COMIQUE (Broadway and 39th St.), Closed Sat. Eve.

PROCTOR'S FIFTH AVENUE (Broadway and 20th St.), Continuous Vanderville—Also The Last.

GARDEN (Madison Ave. and 27th St.), E. H. Sothern in Richard Lovelace—Mon., Sept. 9-2d Week—1 to 4 Times.

NAPOLEON GARDEN (Madison and Fourth Ave., 27th and 28th St.). The Utopian.

NAPOLEON (Madison Ave., nr. Broadway). "Men," Mon., Sept. 10-The Liberty Belles—1st Week—1 to 4 Times.

LYONN (Broadway, bet. 20th and 21st Sts.), Bertrand Galliard in The Forest Lovers—Tue., Sept. 10-11th Week—10 to 12 Times.

WHITE HORSE (20th and 21st Sts., bet. Sixth and Seventh Aves.), "Men," 1st Week—10 to 12 Times.

GRAND OPERA HOUSE (Madison Ave. and 22d St.),

REVUE PLACE (Matthews, cor. 18th St.), Closed.

THE REVUE (Broadway), "Men," 4th Week—10 to 12 Times.

POPEYE'S STRETCH (24th St., nr. Ninth Ave.), "Men," Sept. 10-John T. Dillon in The Cipher Code—1st Week—10 to 12 Times.

REVUE (Broadway and 24th St., nr. 11th St.), "Men," 4th Week—10 to 12 Times.

ACADEMY (Twenty-first Floor and 142d St.), "Men," Aug. 25-2d Week—10 to 12 Times.

TONY PARKER'S (142d St. and 14th St.), Continuous from 10:30 to 11:30 P.M.

DEWEY (21d St. and 14th St.), Howard and Bernstein's Own Company.

GERMANIA (21d St. and 14th St.), Adolph Phillips in Im Land der Freiheit—Sat. Eve., Sept. 23-4th Week—10 to 12 Times.

MONTE CARLO (Broadway), The Royal Performers.

MONTE CARLO (Broadway), The Royal Performers.

MONTE CARLO (Broadway), Al. Moore's Company.

MONTE CARLO (Broadway), The Hebrew Drama.

## AT THE THEATRES.

Manhattan—Miranda of the Balcony.

Play in four acts by Anne Crawford Flexner, founded on the novel by A. E. W. Mason. Produced Sept. 24.

John Charles ..... Robert E. Hause  
Miss Victoria Williamson ..... Helen Glavin  
Miss Anna Williams ..... Anna Williams  
Miss Mary Williams ..... Mary Williams  
Miss Georgia ..... Georgia Williams  
Miss Jenny ..... Jenny Williams  
Miss Dorothy ..... Dorothy Williams  
Miss Alice ..... Alice Williams  
Miss Eddie ..... Eddie Williams  
Miss Anna ..... Anna Williams  
Miss Alice ..... Alice Williams  
Miss Dorothy ..... Dorothy Williams  
Miss Anna ..... Anna Williams  
Miss Eddie ..... Eddie Williams  
Miss Anna ..... Anna Williams

Amid surroundings of exquisite aesthetic delight, Mrs. Fiske formally opened the new Manhattan Theatre to the public last Tuesday evening. In a playhouse which is now dedicated to the best in dramatic art, that finished artiste and indomitable foe of restricted historic endeavor made her reappearance at the head of her own company before an audience distinguished for its size and culture.

The new venture inaugurated with so much brilliancy and taste deserves well at the hands of a playgoing public interested in good art, impelled by thoughtful purpose and executed with resourceful skill. It is neither inviolate nor captions to criticize the policies of others engaged in a similar line of business; but it is gratifying to think that there will be at least one metropolitan playhouse given over to productions which will not have to be extended beyond their worth for the sake of out-of-town engagements; nor will its boards be devoted to the forced cultivation of minuscule and incompetent stars.

It will be novel and refreshing to find a theatre where experiments free from radical or faddish tendencies may be tried and impetus given and encouragement extended to independent playwrights, Americans in particular.

In this respect the new management of the Manhattan will be watched with peculiar interest, while the best wishes of numerous friends will attend every phase of the plucky and well directed venture.

Although a star, Mrs. Fiske has shown a

bravery—as things go in these days—in surrounding herself with a company of admirable intelligence and artistic worth. In its balance and strength it will do full justice to the widest range of plays the management may see fit to set forth, while in the selection of her scenic painters, Mowen, Gates and Moncage, judging from their efforts in this particular production, Mrs. Fiske should find in them a tower of strength. Aside from the pleasurable results which always attend the appearance of a distinguished and gifted player, a first-night, even though the house be a practically new one, must largely depend for its wide and general interest upon the play.

The medium which Mrs. Fiske selected for her first appearance at the new Manhattan was *Miranda of the Balcony*, a play in four acts, by Anne Crawford Flexner, founded on a novel of the same name by A. E. W. Mason.

It is not invidious to the popularity of Mr. Mason's novel to say that it is not as well known in this country, at least, as some of the numerous other works of fiction which of late have served so generously as a basis for stage exploitation. It is known to those who have read it as a work of commanding interest, first in its analysis of character, especially in the introspective sense; and forceful and vigorous in its relation of the strenuous side of active life. Whether it affords a happy foundation for a play is a conclusion which must necessarily depend upon the taste of each individual listener.

That it possesses atmosphere, movement, and cumulative interest cannot be gainsaid; that the titular figure, however, supplies Mrs. Fiske with one of those finished studies of femininity that give her comprehensive art its widest outlet may be questioned. There are in it, however, several incidents of incisive power. It is unnecessary to recite the plot of the piece in detail.

Miranda Warriner, young, handsome, rich, and attractive, believes that her husband, a man of evil nature, has been drowned. At a reception at Lady Donisthorpe's London house the intelligence is imparted to her that he is still alive. The father of her dead child, Miranda feels she cannot allow her husband to suffer when she learns later that he has been sold into slavery in Morocco, though the true dream of love is awakening between her and Luke Charnock, a manly and attractive young engineer.

Her experiences at Ronda, Spain, whether she goes, are fraught with dramatic detail. There is but one man to rescue the husband she loathes, and that is the man she loves. Shall she sacrifice him? is the keynote to the fine inward struggle she undergoes, and which as portrayed by Mrs. Fiske with splendid subtlety, perfect refinement, and compelling force furnishes a strong and moving conclusion at this point of the play. Charnock rescues Warriner, and the latter, viler, cynical, a traitor to his country, an outlaw, and a brute, attempts to murder the man who has rescued him. Then the scene changes to Tangier, where the two and Miranda meet to engage in the best written and most dramatically effective scene of the play. Warriner, who discovers that a mutual attachment has grown up between his wife and Charnock, cynically wishes to know what the future is to be. "A man will serve a man for friendship's sake, but not a woman." In an episode fraught with tremendous dramatic intensity the three clash with a vigor that is irresistible. Only a sacrifice of the lovers seems possible, when the *sous cuoches* in the form of an avenging Moor, when Warriner has fearfully betrayed, cuts the Gordian knot and sends the repulsive brute to his well deserved doom. The final curtain falls on a suggestion of future happiness for Miranda and the noble and disinterested Charnock.

It will be seen from this brief synopsis that the role which Mrs. Fiske plays is a negative rather than a positive agent in the progress of the play. She is, it is true, for three out of five scenes the central figure, but the questions she is called upon to express are those of indirect suffering, and are not to be symbolized in the ordinary forms of dramatic expression. That she made as much as she did of her opportunities speaks volumes for the scope and plausibility of her plastic art.

Robert E. Hause as Charnock acted with many grace and sympathetic charm, and Etienne Girardot as the blackmailing Major, whose sole desire is to secure a constituency with which to retire and complete his new translations of the "Odes of Horace," gave a character sketch that was both finished and effective. Equally successful was Max as M. Fournier. The make-up was a triumph in absolute disguise. But among the men the honors rested with J. E. Dodson as the blackguard, Warriner. Mr. Dodson's skill as a character actor is well known, but that he should have been able to so successfully impart the cynical deviltry, brutal strength and tragic force which the character calls for was somewhat of a revelation to even his warmest admirers. Minor roles were played with becoming appropriateness, and care by Jefferson Winter, Phillips Smalley, Frederick C. Bertrand, Kate Pattison Solten, Emily Stevens, and Victoria Addison. In a somewhat indeterminate creation, Annie Irish, by the force of her personality, imported humor and distinction to the role of Jane Holt.

It is a long time since a play has been produced in New York pictorially with such richness, elaboration and taste. The interiors were handsome and appropriate, and the scene in the desert a truly magnificent specimen of the scene painter's suggestive, inventive, and finished art.

Edward Fales Cowan.

Fourteenth Street—The Cipher Code.

Melodrama in three acts by Charles Klein. Produced Sept. 26.

Hon. John Fielding ..... Charles Walton  
Whitworth Kinney ..... William Harcourt  
Admiral Enderby, D. K. N. ..... Harry A. Weaver  
Robert Enderby ..... George D. Parker  
James Moore ..... John E. Alderson  
Gordon ..... George G. Johnson  
Lord Dwyer ..... Harry D. Moore  
Hans, Bob Dwyer ..... Cecil M. Moore  
Hugh ..... Cecil M. Moore  
Gilbert ..... Richard Webster  
Private Secretary ..... Harry St. Meer  
Barley ..... Frank Weston  
Faulkner ..... John Blod  
William ..... William Thomas  
Mrs. Enderby ..... Kate Valentine  
Admiral Enderby ..... Mand Dillane  
Florence ..... Ruth Galloway  
Gwendoline Mayhew ..... Mrs. Sue White  
Estelle keto ..... Ned Ayward

John E. Keller made his local stellar debut before a large audience at the Fourteenth Street Theatre last evening, when he appeared in Charles Klein's three-act melodrama, *The Cipher Code*, originally produced at the Detroit Opera House just a year ago to-night.

The play tells first of the theft of a letter from the President of the United States to the Secretary of State, John Fielding. The signature is traced and forged documents are

made. The arch conspirator is James Kain, who finds a ready accomplice in Robert Enderby, a clerk in the State Department and a son of Admiral Enderby. Kain's daughter, Estelle, is secretly married to young Harry Whitworth Kingsley, Assistant-Secretary of State, loves Enderby's sister, Kate. In Washington secret service men find a private wire thence to New York by which the forgers meant to work the market in Wall Street, and, while the officers capture important papers in the case, they have not found the cipher code used on the wire. Suspicion attaches to Kingsley, young Enderby, and Kain.

Now Kingsley and Kain are brothers, Kain being an assumed name, and it so falls out that the two other criminals have a chance to place the responsibility entirely upon Kingsley. But Kain, to preserve his daughter's peace of mind as well as that of Kate Enderby whom he loves hopelessly, shoulders the blame himself, and proves that an evil man may be capable of superb self-sacrifice for the sake of those whom he loves.

The scheme of the play is undeniably excellent, and offers almost unlimited possibilities for effective scenes. Yet it fails of effect at nearly every point, even when the points have been well and cleverly approached. Very many admirable scenes are plainly weakened by prolonged soliloquies, and aside, the which, being not a modern form of dramatic writing, serve to suggest that the play may have been written a long time ago, and have reposed upon the author's shelf for a few years at least. The points, largely melodramatic, are chiefly made in crude fashion, and there were frequent laughs and titters when such were not wanted. The idea is good, but the play is not.

Mr. Keller strove perhaps manfully to overcome these odds, but he has done much better work for us. His portrayal, admirable as it was in many ways, was necessarily artificial, forced and unhappy. In common with all of the company, he overacted when simple truth to reality might have been a saving virtue.

Admitting this defect in every one's work, Mand Hoffman gave a spirited, often intense, always interesting picture of Kate; Harry A. Weaver, whose make-up looked like Billy Rice, was a typical elderly naval man; William Harcourt was an uncomfortable hero; George D. Parker proved a first-rate juvenile man, acting with fine naturalness and ease; Charles Walton, of course, was a properly distinguished Cabinet official; Harry St. Meer was acceptable in two differing roles, and Cecil M. Moore got away creditably in a rather indefinite comedy part. Estabrook Galloway was a sweetly beautiful ingenue; Mabel Ayward was clever as Estelle, although her lines mostly in French were lost in Fourteenth Street; and Kate Vandenhoff and Mrs. Sue White Whytell did excellent work. The others were capable.

The play was capitalily mounted, and the stage was managed fairly.

Radios Square—The Liberty Belles.

Musical comedy in three acts, by Harry R. Smith. Produced Sept. 24.

Henry Lee ..... Eddie Butler  
Dorothy Lee ..... Sandol Miller  
Audrey ..... Agnes Goss  
Lester ..... Fred Goss  
Mickey ..... Pauline Chase  
Mabel ..... Margaret Walker  
Grace ..... Grace Kimball  
Lotte ..... Ruth Dear  
Linda ..... Dorothy Lester  
Jane ..... Helen Hayes  
Josephine ..... Mabel Harvey  
Gertie ..... Gertie Goss  
Tommy ..... Tom Goss  
Bill ..... Bill Goss  
Uncle George ..... Uncle George  
Captain ..... Captain Mervin Collier  
Captain Mervin Collier ..... J. G. Macrae

A conglomerate mass of vaudeville and extravagance was put on view at the opening of the Madison Square Theatre last evening. It is styled *The Liberty Belles*, and Harry R. Smith is responsible for its book. As to the score, it involves a cohort of composers of greater or less renown. Some of them are Alceo Lachauza, Ludwig Engländer, Clifton Crawford, L. G. Gotchak, A. Baldwin Sloane, H. T. McConnell, and William A. Hart.

Mr. Smith, apparently, has thought the plot of such little importance that instead of endeavoring to devise a new one, he has used an old idea that has often done service. This is the scheme of a young couple to make one rich relative believe them unmarried, at the same time trying to persuade another relative that they are married, and the parents of a baby borrowed for the purpose. This plot crops out chiefly in the second act, the rest of the comedy being devoted principally to specialties and other things that have nothing to do with the case.

A scene in a dormitory with a bevy of school girls in bed wouldn't strike one as the choicest way to begin a performance at a first-class theatre, but that's the way *The Liberty Belles* begins. The school girls get out of bed very soon, and they are joined by others, and all indulge in sportive stunts, during which the love affairs of two of the girls are disclosed. Margery Lee is engaged to a Columbia boy, Phil Fullerton, and Dorothy Gray has been married clandestinely to Jack Newell, of Annapolis. Fullerton and Newell serenade the girls, and then break into the dormitory disguised as burglars. The fact of Dorothy's marriage is discovered, and both she and Margery avoid expulsion by running away forthwith. Quite naturally they open a cooking school in order to earn their living, and at the cooking school the second act occurs. Here we have the complication mentioned above that brings back memories of *Jane and Lend Me*





## THEATRES AND MUSIC HALLS.

Keith's Union Square.

Paul Cinquavalli is retained for a third week, while Will M. Crosby and Blanche Dayne also hold over to revive their successful sketch, *The Key of C.* The other numbers are Burton's dogs, the three Dumondi, Ward and Curran, Alexander Heindl, McFride and Goodrich, the Brothers Van Colville, and McFride, Esposito, Phelps and Campbell, the biograph and the stereopticon.

## Tony Pastor's.

Sam, Kitty and Clark Morton lead the list this week, while the others are Canfield and Carleton, Mr. and Mrs. Jimmie Barry, the Pantzer Trio, Tacott, the three Barretts, the Goomans, Tommy and Laura Harris, the Razarks, Bohan and Corey, Daniel Harrington, and the vitagraph.

## Proctor's Fifth Avenue.

The Last Word is revived by a section of the stock company. George Hanlon and the Flores Troupe hold over. Others are Wilson and Lester, Willard E. Lee, Louise Taylor, Dorothy Watson, and the kalitechroscope.

## Proctor's Twenty-third Street.

Turned Up is presented by a division of the Proctor Stock company. The vaudeville end is carried by Anna T. Berger, the Morrissey Sisters, Harry Le Van, and the kalitechroscope.

## Proctor's Fifty-eighth Street.

A contingent of the Proctor Stock company play Booth's Baby, while Jacques Isadore, Thurman, Harry Taylor, and the kalitechroscope provide the vaudeville.

## Proctor's 125th Street.

A Night Off is the bill for a division of the Proctor Stock company. Charlie W. Littlefield, Harry Furst, Cecilia Maude, and the kalitechroscope are the vaudeville numbers.

## Burly and Sennett's.

The week's Bill is headed by the three Foyeys and shows also the Holmes Salvagni Troupe, the Three Girls from Mexico, Looma Turner and company, Kenneth and Bellard, the Joe Stiles Novelty Hall and Madeline, Carrie, Forrest, and Margaret, Worfield's pickaninnies, Frank D. Bryan, and Pat Reilly.

## New York.

The stock business company remains in the service of The King's Carnival, while the proscenium vaudeville performances show the trouvete, George and Harry's, Minnie Curran, John Ford and Marion Winchester, and Carl Marwig's latest ballet, *L'Amour*.

## Weber and Fields.

The stock company continues to present the Minnow burlesque, Betty Toffy, along with its accompanying farce, Madame Buttercup and Te Flirtation. The advance sales are still among the largest in the history of the theatre.

## THE BURLESQUE HOUSES.

Dewey—Howard and Macmillan's Own company, with a new burlesque, provide the week's Bill, which includes also Howard and Macmillan, Louis Connecticut, the Musical Johnsons, the Young American Quintette, the Barnards, Betty Harris, and Tommy O'Brien.

Miner's Burlesque—Al. Slover's company have returned to town for a week on the Dewey.

Lorraine—Clark Brothers' Royal Burlesques furnish the week's Bill.

Miner's Burlesque Avenue—The Utopians are scheduled to assume the West End this week.

Orpheum—Betty and Wood's Big Show opens the week in the halls and salons of Harlow.

## LAST WEEK'S BILLS.

Tony Pastor's—Condit and Money, assisted by Ruth G. Hart, present a new play, *Jefferson Adams, Attorney*, by Edmund Day. The scene is the office of Adams, a struggling lawyer at Springfield, Ill., away back in 1835. On the side Adams is a veterinarian, surgeon, and his only companion is a tiny dog whose broken leg he has set. Upon him comes a young woman, Hetty Hockinson, who has stopped with Leander Higgins from a nearby town, one who seeks legal advice as to the status of certain property of hers, for her parents have bitterly opposed her alliance with Hockinson, and she attempts to have been half-way against her own will. Hopkins calls to look for his prospective bride, and Adams, recognizing in him a rather disreputable person from St. Louis, determines to save Hetty from the fatal mistake of marrying him. Hopkins very naturally resents the interference of Adams, and practically commands Hetty to leave the office with him. She has taken a liking to the lawyer and she prepares to go reluctantly. She is at the door when Adams, with a parting shot, so severely thumps the dog and in his wrath kicks the basket that contains the damaged dog. This exhibition of unfeeling cruelty impresses Hetty unfavourably, and she promptly decides that the man who would kick a helpless little canine is not the man it would be wise to wed. Accordingly she sends Hopkins away and tells Adams that she will spend the night at his mother's home and go back to her parents in the morning. The playlet is well written for the most part, but its comedy is generally intrusive and improbable, and its serious lines are largely of the sort that gets laughs where no laughs are wanted. The humor is of a forced, almost stilted pattern, and it is seldom happily expressed. The chief comedy element was provided, probably unintentionally, by the small dog who, placed in the basket, persisted in lifting the wider lid and peering inquisitorily at the players at most dramatic points. The audience largely enjoyed the dog and fully appreciated the keen discernment with which he unfailingly located up just at the places where he should not have done so. The lawyer and the young woman punctuated a majority of their serious lines by

dashing up stage to stuff the dog back into the basket, and this process, while undeniably diverting, was not always in keeping with the business at hand. Sir Condit gave a first-rate portrait of the lawyer of other days, playing with great care and feeling, and reading every one of his lines with delightful intelligence and skill. He looked the part perfectly and evidently appreciated all its elements. Lillian Morey was a typical young woman of the bygone period and, save for an occasional effort to lighten lines meant to be serious, was thoroughly effective. Dan C. Hunt gave a good impersonation of the despicable Hopkins, and the place was appropriately mounted and costumed. Frank Gardiner and Lottie Vincent played A Shattered Ideal with all their accustomed dash and vim, scoring an immense hit with the crowd. Mr. Gardiner is a lively, gipsy comedian, and Miss Vincent is a comely and sprightly little actress. They always manage to make themselves strong favorites. Frank Linton and Leslie McIntyre were seen in An Unloving Lover and got away with a prodigious success. The sketch, barring its weak ending, is one of the best of its sort and it runs with a rapidity and brightness both enjoyable and exhilarating. Mr. Linton is an excellent light comedian, with a splendidly clear pronunciation, an engaging presence and a seemingly unlimited supply of energy. Miss McIntyre is, perhaps, the prettiest girl in vaudeville, a dainty, winsome actress, and a most bewitching singer. They make a wondrous magnetic team and their sketches are always popular. Wrothe and Wahaboff were also heavy scores in their absolutely idiotic talking act, which goes like wildfire. They have a fund of new insanity that is dealt out in capital fashion, and the people roared from beginning to end of their turn. Dan and Dolly Massi repeated the comical impersonation in Uncle Hank and Mandy Hawkins, one of the leading amateur sketches, beautifully acted and cleverly put together. The Folly Trio was apparently an effective act that provided plenty of mirth and merriment. Edward Clark contributed an enthralling monologue that pleased the audience and had a number of novel features. Mr. Clark's description of a Tiddisher patron of the Hebrew drama is extremely clever and goes well, but he might, without harm to his act, spare us the unnecessary parody of a sacred song. This sort of thing, sadly overdone nowadays, is not in good taste and cannot but offend many worthy patrons. Young and Brooks offered their fine musical turn, and the others were Stevens, Kennedy and James, Fred Hurst, Rado and Bernheim, Professor De Laker, and the vitagraph, which had some admirable views of the events attending the funeral of the late President McKinley. Big business.

Kirby's Union Square—Paul Cinquavalli held over for a second week in his incomparable Juggling, which continued to amuse the audience. He varied his programme by introducing a few new stunts, all of highest calibre as acrobatics. Nearly all of his tricks are of almost inconceivable dexterity, and the manner in which his act is worked is a study in the fine art of how such things should be done. His assistant, a most admirable pantomimist, continued to provide much of amusing material, an inimitable tribute to Cinquavalli. Will M. Crosby and Blanche Dayne presented Mr. Crosby's new sketch, A Village Lawyer, a perfect gem of real comedy and quite the prettiest thing of its kind that vaudeville has seen since the late Arthur St. John's *Buck House*. An old lawyer is met in his office in a little New Hampshire town. His sole ambition in life is to possess a clarinet, and for ever so long he has tried to save the eighty dollars necessary to purchase it. Suddenly there he has acquired the sum, but just as often some poor chump has dropped in to borrow money, and the old man has loaned a part of his treasure. When the play begins he has saved sixty dollars and he dreams of how happy he would be if only the other twenty could be raised. Months before, he has written the order for the instrument, and he vows that when the sum has again come to hand it will go immediately into the envelope and be forwarded to Boston to procure the wonderful clarinet. A villager brings a letter to him. It is from a woman of whom he has never heard, and it says that she means to call to consult his legal advice. Moreover, it contains twenty dollars as a retainer fee. He believes that he must be dreaming. Here are the legal fees for twenty dollars. He doesn't know that any services of which he was capable could be worth so much money, but it is in his hand. The clarinet is within his reach after all. The order will be sent at once to Boston, and he rises to go out and dig up the extra dollars that he has buried under the fern. At the door he meets a young woman, who introduces herself as the writer of the letter and the owner of the retainer fee. He inquires what human care could have impelled any one to have sent such a fabulous sum to him. It turns out that she wants a divorce; that she thinks her husband has treated her shamefully. The old man questions her to learn the cause of complaint. It appears that she comes from Boston; that she left home in a huff and told her husband that she would never see him or hear from him again. And here she has been a whole week at this place and he hasn't even written to her. The old lawyer sees that she really loves her husband; that she is just a foolish, impulsive little woman and that she doesn't want a divorce any more than he does. He reads her a lecture that brings her, at length, to tears. And when she falls crying, on his desk, he doesn't know what to do with her. No man ever knows what to do when a woman cries. Twilight has stolen up to the door, across the moonlit road. He calls her to his side. "Do you see that little white house over there?" he says, pointing beyond, up the hill. "Why yes," she answers, "that's where I'm staying." "Well, you'd better go right back there," he returns, "and set down at the white door of your husband that you're comin' home, and you want him to meet you at the train." At first she rebels, but finally she starts to go. "Wait a minute," he says. "Here's this here money you gave me for a retainer. Take it with you. It don't belong to me. I ain't done nothin' for you." "You've done more for me than any money could do," she answers, declining to accept the bill. But he insists and, at last, she takes it and runs away. In his hand he holds still the order for the clarinet. Watching her retreating figure, he absent-mindedly tears up the order; tears it all into tiny bits. The moonlight shines upon his face as he looks again to see her in the distance. He throws the fragments of the order out into the road. "Mobile I couldn't have played the blamed thing anyhow," he says, and the curtain falls. The whole sketch is as gay and pretty as could be imagined, and it is full of delicious comedy lines that sparkle with the quaintness of rustic humor.

The long speech that makes the young with us is a gem of sincere dramatic writing and the play, beautifully mounted, was splendidly acted throughout by both Mr. Crosby and Miss Dayne. It will be a very valuable addition to their repertoire, as quite the best they have yet shown us, and the hearty calls that they received prove that the people were delighted with it. G. J. W. Winton recorded his regulation hit with his fine ventriloquist act, that has few rivals in the matter of skill and neatness and in the ingenious working of the dummies. Arnes and Alice were warmly informed for their varied accomplishments in acrobatics and sharp shooting, a unique act in many ways and one that fairly electrifies the audience by its sensational fluidity. Sidney Grant offered his routine of clever impersonations of noted players and was enthusiastically received. He has wisely omitted the unfortunate song that hurt the opening of his turn last time he was here, and every item on his list is now good for a call. Blanca danced for us again and has somewhat improved in style and dexterity. Her toe dancing without shoes scored a pronounced hit. Carson and Willard retailed their German comicalities with marked favor and have greatly improved recently in their work. Others on the card were John and Lillian Hoover, the Automobile Girl, Grant and Ray, the Vedettes, Bicknell, the stereopticon, and the biograph, which had some excellent views of the funeral of the late President. Capacity business.

Proctor's Fifth Avenue.—Forbidden Fruit and The Open Gate were presented by a detachment of the Proctor Stock company. The Flores Troupe once more amazed by their startling acrobatics, and George Hanlon and company held over in their capital pantomime, *Phantom*; or, the Village Barber. The Flying Squadron Quartette sang tunefully, E. P. Pease and his dog, "Milk," made a favorable impression in a new act; Harry Le Van discovered in black-face entertainingly, Harry Eugene St. Cyr offered some clever exhibitions of magic, Miss Abbott made herself popular in fetching songs, and the kalitechroscope and travel views filled out the list. Big business.

Proctor's Twenty-third Street.—A portion of the Proctor Stock company presented The Jit at this house last week. Maurice D'Arcy gave a delightful impersonation of Myles O'Hara, and Mathilde Duquesne offered an excellent characterization of Mrs. Wilfer. Before the play and between the acts vaudeville specialties were offered, including Jacques Isadore, who mystified with his marvelous mental calculations of mathematical problems; Harry Furst, in his Hebrew monologues; the travel views, and the kalitechroscope. Business good.

Proctor's Fifty-ninth Street.—A section of the Proctor Stock company played Incog and Meadow Sweet, which they had done before at other Proctor houses in the same melodrama. Vaudeville contingents included Werner and Helder, Willard E. Lee, the kalitechroscope, and the travel views. Good business.

Proctor's 125th Street.—A Fair Rebel was put on by the division of the Proctor Stock company seen before at other Proctor houses in the same melodrama. Vaudeville was donated between acts by Wilson and Lester, Anna Torn, Harry Furst, and Irving Walton, not to mention the kalitechroscope and the travel views. Good business.

Hunter and Shaw's—So long as this popular resort furnishes such excellent bills as have characterized the present season, it will not be necessary to take in the S. E. G. sign that has stood in the doorway since the reopening of the house. Last week the Davenport Brothers opened the bill with their comedy-acrobatic stunts. Their acrobatic work is clean cut and good. Daisy Josie and Little Willie Barrows, in their fine singing and exceptionally clever dancing, were deservedly popular. Berol and Berol, in their unique act, The Artist and the Bagpiper, were one of the hits. Mr. and Mrs. Robins appeared in The Counsel for the Defense, a section of The Long Strike, a war hit of The Flowers of the Forest, a play that antedates The Long Strike. The act is strong and is well acted by Mr. Robins as Commissary Brooks and Mrs. Robins in two widely differentiated roles does some emotional work that is truthful and impressive. Kara was in high favor with his charming juggling. The Andalusians sang with skill and dramatic flavor. Haines and Vidor in their black-faced talk were in demand and heartily applauded. Raymond and Caverly offered their lively German comedy. Rita Redmond gave an act called Dion Cato, that consisted of songs illustrated by stereopticon.

Wheeler and Fellow—Enormous business was again the rule, and the happy comedian-managers, surrounded by their numerous company, continued to delight the multitudes with the latest burlesque, Betty Toffy, and its incidental travesties on Madame Butterfly and Diplomacy. As remarked in previous issues, the performances were better and more diverting with each repetition, and prove an enjoyable as any offering that Wheeler and Fellow have ever made.

New York—Carl Marwig's ballet, L'Amour, is still the opening act at this resort. John Ford and Marion Winchester with their dancing continue the hit of the first part of the entertainment. A very poor effort yet is the travesty, at Sherry's. Nearly all of the gags were old in the tall grass many years ago. The King's Carnival remained the principal feature. Miss Glimmer, ever charming and beautiful, scored as before. Big business.

## The Burlesque Houses.

The Dewey—Weber and Fields' L'Amour, was again the rule, and the happy comedian-managers, surrounded by their numerous company, continued to delight the multitudes with the latest burlesque, Betty Toffy, and its incidental travesties on Madame Butterfly and Diplomacy. As remarked in previous issues, the performances were better and more diverting with each repetition, and prove an enjoyable as any offering that Weber and Fields have ever made.

Miner's Bowery—Robert Manchester's New York Stars presented a good bill that drew large audiences. The girls showed Melinda and Blue, the Clockmen, Carlis and Brown, Burke and McGraw, the Melanchols, and La Belle Parsons. The two burlesques were applauded.

Lorraine—Phil Sheridan's City Sports attracted big delegations of Bostiders. The two burlesques and girls presented Phil Sheridan, James P. Lee, Crissie Sheridan, Artie Keeley, Bert Moorman, John Welch, Robinson and Speck, the Blodgett Sisters, Craig and Ardell, Jennie Gruvin and Edith Murray, and James R. Leonard and Eddie Fulton.

Miner's Bowery Avenue—Sam Serafin's Gay Morning Glories offered the bill seen a week earlier at the Bowery, drawing well.

Garrison—Rex and Barton's Rose Hill Regal Folly company returned to town to entertain generous representations of the uptown contingent.

## MAY HOWARD SINGING CORRECTION.

May Howard writes thus from Philadelphia to correct the inaccurate reports cast out about the railway accident that recently befell her company in their special train near Port Wayne, Ind.: "Will you kindly say that May Bell was not hurt in the wreck? The only one hurt was W. L. Sheridan, a slight cut over the eye, and

Fanny Da Costa had her arm slightly broken. Nothing serious, I am glad to say. We lost a night's performance, Sept. 15, but the railway people treated us with the kindest feelings and consideration. This is the most unusual accident so far that I have ever had, and my present company in the longest I have ever carried—thirty-three people in all."

## A BIT ABOUT BUD RYAN.

In The Mirrors recently The Callboy quoted a quaint letter received by a Southern manager from one Bud Ryan, of Gallatin, Tenn. Bud gave his amazing measurements and claimed to be a giant more or less. Referring to this letter, there has come the following interesting communication from a Nashville reader:

"Bud Ryan, whose real name is Bud Rogers, is a black negro, about thirty years of age. Up to a few years ago he was a day laborer on the farms of Sumner County, the county seat of which is Gallatin. One day he was out with a swelling in his lower abdomen which gave him pain and finally incapacitated him for work. His legs grew and grew until they reached abnormal proportions. His feet and hands developed into the most monstrous looking things imaginable. Being unable any longer to ambulate, he secured a pair of glasses, made harness for them, constructed a wagon for them to draw, and by this means he subsisted. He is known throughout this country as the 'colored negro,' and thousands of people who have passed through Gallatin, going North or South, have seen him drive up to the railway station to exhibit himself, longing for coins with which to buy food. He is quite a curiosity, and, to many people, not an inviting one."

"He evidently wrote the letter setting off a date, and while it at first blushed like a work of 'intellectual supremacy,' it is done in good English for the average negro in these parts. He did not exaggerate his measurements in the least. Bud is a great favorite with the small boys of his town, and does a thriving trade in goat harness, which he manufactures for them. He is also a trainer of goats, and when he has broken a pair has no trouble in disposing of them. It is a wonder that some enterprising vaudelle or museum manager does not secure Bud as a headliner."

## OFFICER MANNING'S REAL ESTATE FLYER.

Officer Edward F. Manning, who starts the crowds into Keith's Union Square Theatre and looks for all the world like the pictures of Admiral Dewey, has returned to his post after a vacation spent at Southold, L. I., whence he came back with a coat of tan and a case of hay fever. The hay fever, he says, was contracted while on a straw ride, and even though this statement may be open to doubt in medical circles, a story goes with the incident. The straw ride was undertaken for the purpose of attending a church entertainment at a nearby town, and as no one ever goes alone on a straw ride a party went along. There was to be a raffle of a town lot at the sociable, and the ride was chiefly devoted to consideration of how Mr. Manning would spend the probable proceeds from the sale of the lot, he having already corralled a likely chance. He volunteered all sorts of nice gifts to members of the party when he had won the prize, and so sure did they get that the town lot was coming to the Keith man that they joyously accepted his lavish gifts and began building castles in the air, while one lady presented him with a white feather from her hat to match his hair, and another doffed a dark hood feather from her 'top piece' to match her own complexion. They had it all fixed. The prize was his for sure, and the gifts were theirs. Then after the entertainment came the raffle. Mr. Manning was sedulously clutching his ticket, number 21, the others watching him closely, eagerly. They knew he would make good if he won. Great excitement set in. Some one drew a ticket from the box. It was number 22. In sore disappointment the prospective landowners departed. Some Long Island farmer held 22. And so Mr. Manning returned to New York with no newly acquired real estate—but with the hay fever.

## THE LADY, THE BOUQUETS AND THE CARRY.

At the first performance of the season at Weber and Fields' Lillian Russell was simply deluged with floral tokens. They came in all shapes and sizes from bunches of long-stemmed roses up to immense set pieces representing boats and all that sort of thing. Miss Russell was in a quandary. The flowers were perfectly lovely, and it was awfully kind of the friends that sent them, but there were so many and most of them so big blossoms, as she confided in her little speech after the performance, she was a commuter and she had to catch a train for Far Rockaway. What on earth was she to do with the plants? To take them at the theatre was hardly tactful. A happy idea came to the rescue of the beautiful songstress. She would wait for a cab, a big, roomy cab, and have the whole collection up to the home of her sister, who lives uptown. Accordingly a willing minion was dispatched to engage a cab and everything seemed to be smooth sailing. Yet how vain are oft mere mortal plans! The ladies cab, piloted by an affable husky night hawk, set out upon its fragrant way. The knot of people at the stage door marveled as the procession started, and Miss Russell herself saw it all go. Then came the terrible part of the thing. Nor cab nor carry, nor flowers are safe since then. They never showed up at Miss Russell's sister's, and all the efforts of some-eyed sitters have failed to locate them. Last night the fair singer tearfully told the story for publication in hope that some one may have happened to notice a superabundance of floral decoration in some fourth-rate livery stable. Verily, a flower strewn path be not always a path of roses.

## CHERRY SISTERS STILL ALIVE.

From the hopeful State of Iowa comes fresh verification of the Biblical axiom about a prophet being without honor in his own country. They had a carnival out at Marshalltown the other day, and the Cherry Sisters, probably as representative products of the State, were engaged to appear as one of the chief attractions. They were pleased to so appear, but their kindly feelings in the matter disintegrated. It is said, when they are led upon the scene and saw the way in which they were billed. They threatened, according to report, to sue the Marshalltown Carnival Company for damages, objecting to such billing as "Iowa's Famous Singing Birds!" Bad Eggs, Black Powder, and Tea-gauge Guns barrel! Furthermore comes a rumor that the Cherrys have determined upon a new rule and hereafter will exclude men from their audience, posting the sign, "For Women Only" at the box-office









## CORRESPONDENCE.

(Continued from page 6)

good; At the ONE Cross Roads Sept. 18; fair house; good performance. The American Girl 1.

**WILKINSON—GRAND OPERA HOUSE** (John C. Wilson, manager): King of the Opera Ring Sept. 18 played a good house. Bill Gates 10.

**WHITEHORN—MUSIC HALL** (G. C. Jilson, manager): Harry's Dramatic co. Sept. 20-21 failed to support. Kennedy Plays 3-4. Bill Hubbard 2.

**WINDHAM—GRAND OPERA HOUSE** (L. F. Hart, manager): Randell's Comedians Sept. 20-21. Harrison 2. Wolfe 20. The Fast Mail 11.

**WOODSTOCK—GRAND OPERA HOUSE** (Charles S. Marshall, manager): Way Down East Sept. 22; S. R. O.; good performance. Thelma 1.

**WAVERLY—GRAND OPERA HOUSE** (E. K. Murdoch, manager): U. T. G. drew small large house Sept. 21. King of the Opera Ring 2.

**WELLSVILLE—BALDWIN'S THEATRE** (E. A. Baldwin, manager): The Cowboy and the Lady Sept. 22; good audience pleased.

**WALNUT—OPERA HOUSE** (H. A. Putnam, manager): Side Tracked Sept. 16; the business; good house.

**PINE LANE—LYCEUM** (H. E. Bell, manager): Harrison J. Wolfe 20. Ben John Grimes 2.

**MILLVILLE—MARION'S THEATRE** (H. H. Marion, manager): Bill Hubbard 1.

**MATTHEWAN—OPERA HOUSE** (Daisy Dibble, manager): Dark.

## NORTH CAROLINA.

**OXFORD—ACADEMY OF MUSIC** (Peace and Harmony, manager): Marion Minstrels opened the local season Sept. 19 in capacity; good performance. Clivette 24; small house; excellent performance. Thelma 21. Culshaw, Chase and Weston's Minstrels 10.

**RALEIGH—ACADEMY OF MUSIC** (R. C. Rivers, manager): Frederick Ward in Marionettes Sept. 18; good performance; good house. A Poor Relation 20; good audience; good house. Other People's Money 22.

**WILMINGTON—OPERA HOUSE** (H. A. Schloss, manager): Other People's Money Sept. 22. East Lynne 2.

**TARBORO—OPERA HOUSE** (J. A. Weddell, manager): Culshaw, Chase and Weston's Minstrels 7.

## NORTH DAKOTA.

**FARGO—OPERA HOUSE** (C. R. Walker, manager): In Old Kentucky to large audiences Sept. 18. King of the Opera Ring 20. The Belle of New York 21. You Think 21. Bill Hobson 1. William Deane 2. Marion's Minstrels 8. Jess of the Bar 23. Tom 10. Frank Daniels 18. The Cowboy and the Lady 22.

**GRAND FORKS—METROPOLITAN THEATRE** (G. F. Walker, manager): In Old Kentucky in good shape Sept. 18; satisfactory performance. You Think 24. King of the Opera Ring 20. The Belle of New York 22. A Common Singer 2. Heverly's Minstrels 7. Jess of the Bar 23 8.

**GRAFTON—GRAND OPERA HOUSE** (H. L. Haussman, manager): Dark.

## OHIO.

**TOLEDO—VALENTINE THEATRE** (L. M. Soda, manager): Otto Miller, business manager; Regular season opened Sept. 21-22 with Robert Kele's y and His Show in Her Lord and Master; good houses were present and the performance was thoroughly enjoyed. W. H. Crane 7. S. 2. The Last Appeal 9. Mandie Adams 11. 2—**LYCEUM** 1.

(Frank Burt, manager): Humbug, a comedy abounding in absurd situations and interpreted by a clever co. to fair business 10-21. Show Aces to good audience 22-23. Ward and Voices 20-21. **THEATRE** (Frank Burt, manager): The Missouri Girl never failed to do good business, and kept up its reputation 10-21. For Liberty and Love to fine houses 22-25. The Denver Express 3-4. **EMPIRE THEATRE** (J. H. Garson, manager): The stock co. produced Madame Sans Gene 22-23. The piece was fairly well received and the co. appeared to al. C. H. EDISON.

**URBANA—MARKET SQUARE THEATRE** (Frank Macdonald, manager): Inca Forman and J. Frazer Crosby Jr., in East Lynne pleased fair house Sept. 18. In the co. are Charles Terrell, Robert Harland, Charles Brewer, Calvert Phillips, Eugene Federer, Alice Brooklyn, and Daniel Dell. Uncle Tom Stock 22; pastime house; audience pleased. David Kennedy, Freda, Sam, Louis Stroh, Freddie Rockman, Pauline Coates, and Gussie Udell were good. Under Two Flags 21. "Way Down East" 22. The Girl from France 17. —ITEM: Percy Boston closed with Uncle Jack Spruey and Theodore Stark with East Lynne here. WILLIAM H. McGOWAN.

**BELLAIRE—COLUMIA THEATRE** (Edward L. Moore, manager): Hinman's Ideal closed a week's engagement Sept. 21; S. R. O. at every performance; co. good. Repertoire: Wife for Wife, The Electrician, Blue of the Night, A Man of Mystery, The Great Northern, and another American Brother, Beatrice, etc. Will Mack and Jay Quigley deserve mention. Martin's U. T. C. 24; co. good; business up to the standard, owing to strong opposition. "Way Down East" 24. Barbara Fritchell 25. Hunting-Harris Stock co. 20-21.—ITEM: Fred Coulter, stage carpenter with Hinman's Ideal co. was severely injured by a heavy piece of scenery falling on him 20.—James Dodd, of the Columbia Orchestra, has returned to town.

**AKRON—GRAND OPERA HOUSE** (T. K. Albaugh, manager): Down Mobile Sept. 12; co. fair; medium house. Uncle Jack Spruey 12. Medium 21; fair to medium house, with Liberty and Love 13. As Innocent Sinners, The New Dominion, and Mandie's 14. Tennessee: The Watch on the Rhine 22; co. good; small house. The Heart of Chicago 23. The Carpenter 23. Hinman's Ideal 24.—ITEM: Ground has been broken for a new opera house. It will be located on Hill Street, near the old Pook's. The contract calls for its completion by Feb. 1.

**PINEY—MARVIN OPERA HOUSE** (John Moore, Jr., manager): May Company co. presented A Notable Christmas, Heart of Home 19, and A True Irish Gathering Sept. 20, 21; good and good audience. East Lynne 24; large house. "Way Down East" 25. The Evil Eye 2. Devil's Auction 3.

**NEW LEXINGTON—SMITH'S OPERA HOUSE** (T. J. Smith, manager): The Girl from Porto Rico pleased fair audience Sept. 21. Stetson's U. T. C. 20. From-Front 2. East Lynne 21.

**PORTSMOUTH—GRAND OPERA HOUSE** (W. H. Cutler, manager): MacLean-Tyler co. Sept. 18 in Cordialness delighted a fair sized audience. An American Gentleman 22.

**YOUNGSTOWN—GRAND OPERA HOUSE** (Eugene Beck, manager): Fay Quiller Sept. 20. Smith O'Brien in The Carpenter 20; good house. The Heart of Chicago 21. Are You a Mason 22.

**JACKSON—CRESCENT OPERA HOUSE** (Guy Ross, manager): The Girl from Porto Rico Sept. 20.—**GRAND OPERA HOUSE** (Frank C. Morgan, manager): Colonel Copeland 1.

**REMONT—OPERA HOUSE** (Edwin and Hayes, managers): The Heart of Chicago opened the local season Sept. 24; performance good; full house. A Breezy Time 4. Under Two Flags 5. East Lynne 17.

**ALLIANCE—OPERA HOUSE** (J. C. Craven, manager): Julie Walters in Side Tracked pleased good audience Sept. 21. The Trapper's Daughter 22; top-heavy house. Vonda's Minstrels 23. A Breezy Time 2.

**KENTON—DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): A Breezy Time Sept. 18; fair audience. Harry Fritchell's specialties deserve mention. Inca Forman in East Lynne 23; big house; good co.

**KENT—OPERA HOUSE** (David H. Green, manager): The Heart of Chicago opened the local season Sept. 24; performance good; full house. A Breezy Time 4. Under Two Flags 5. East Lynne 17.

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**REMONT—OPERA HOUSE** (Edwin and Hayes, managers): The Heart of Chicago 20; good house. Harry Jenkins' co. 20-21. "Way Down East" 22.

**SPRINGFIELD—CITIZENS' OPERA HOUSE** (Ed. O'Connor, manager): Across the Desert Sept. 20; dancing performance; fair audience. Wicked Ladies 25. Hotel 26.

**STUBENHILL—OLYMPIA** (J. F. Watson, manager): The Evil Eye Sept. 20; performance good; house fair. "Way Down East" 21; big house. U. T. C. 22.

**CINCINNATI—GRAND OPERA HOUSE** (W. H. Cutler, manager): Jacob and Steinberg co. Sept. 20-21; good business; fair co. The Land o' Cotton 22; big house.

**POSTORIA—ANDES OPERA HOUSE** (H. C. Campbell, manager): Uncle Jack Spruey 18; S. R. O.; performance satisfactory. East Lynne 20.

**DELPHOS—SHOOTER'S OPERA HOUSE** (Carl Jettinger, business-manager): An American Trump Sept. 20; good audience pleased.

**CORNING—MONAHAN OPERA HOUSE** (John Monahan, manager): The Girl from Porto Rico Sept. 21 pleased good house. The King's Favorite 20.

**TIPPIN—NOBLE'S OPERA HOUSE** (C. F. Collier, manager): Julie Waters in Side Tracked 20; big business. The Power of Love 22.

**TROY—OPERA HOUSE** (Bennett Brothers, manager): Gilvy-Hecker co. Sept. 20 in A Black Sheep; fair business; good performance.

**PIQUA—OPERA HOUSE** (C. C. Sank, manager): Uncle Jack Spruey Sept. 20; crowded house; good performance. Under Two Flags 20.

**CARROLTON—GRAND OPERA HOUSE** (Katherine Brothers, manager): The King's Favorite Sept. 20.

**GALLIPOLIS—THEATRE** (Bryant and Martin, manager): Dark.

**OKLAHOMA TERRITORY.** (Continued from page 6)

**SHAWNEE—NEW NIELSEN OPERA HOUSE** (George A. Nielsen, manager): The Heart of Chicago 20; large and good audience Sept. 19. The Queen of Old West 20. Miss Van White 20. The Power of Love 20. Walnut's American Bur-

les 20. Devil's Auction 22. The Bremen 20.

**WARNER—OPERA HOUSE** (Billott and Gehr, managers): The Little Minister Sept. 18. Robert R. Mantell in Hamlet 18 played a good character. Al H. Wilson 20 made a good impression in The Watch on the Rhine. Fay Quiller Sept. 20. Are You a Mason 21. The Fast Mail 20. Frank Daniels 20. Hotel 20.

**ATLANTA—OPERA HOUSE** (Charles Shugart, manager): White-Hornbill co. Sept. 20-22 in House of '98. The Gold-Sky Miner, Williams Farm, The Irish Warthog, The Shadow of Sin, and Ten Nights in a Bar Room opened to full houses; good co. Prince Otto 6. From-Front 9 canceled. The Girl from France 20. A Country Merchant 22.

**SHILLFORTAIN—GRAND OPERA HOUSE** (C. P. Smith and Whitehill, manager): East Lynne Sept. 21; crowded houses; co. above average. A crowded house greeted Uncle Jack Spruey 20. Carter Stock 20-21. Fanny Hill 20. Quo Vadis 21. Tommy Shearer 21. Brownie's Stock co. 20-21. Frank Keenan 21.

**MASSILLON—NEW ARMY** (William E. Lipp, manager): The Watch on the Rhine Sept. 20; a good house. The Gambler 21; good house. The Girl from France 22. The Gold-Sky Miner, Williams Farm, The Irish Warthog, The Shadow of Sin, and Ten Nights in a Bar Room opened to full houses; good co. Prince Otto 6. From-Front 9 canceled. The Girl from France 20. A Country Merchant 22.

**OKLAHOMA CITY—OVERHOLSER OPERA HOUSE** (O. V. Nix, manager): Finnigan's Ball Sept. 20 played a large audience. Matney's Wedding Day 21. S. R. O.—ITEM: Beach and Brown Minstrels appeared over canvas to packed tent 20.

**GUTHRIE—BROOKS OPERA HOUSE** (J. M. Brooks, manager): Finnigan's Ball Sept. 17; good house. Matney's Wedding Day 21.

**EL DENO—OPERA HOUSE** (G. H. Warren, manager): Finnigan's Ball Sept. 20; large house; audience pleased.

**KINGFISHER—GRAND OPERA HOUSE** (C. P. Wickham, manager): Matney's Wedding Day Sept. 21. E. G. Hamilton Concert co. 20.

**EDIN—OPERA HOUSE** (J. S. Shoemaker, manager): Dark.

A Desperate Game, and Ten Nights in a Bar Room 20-21.

**NEW CASTLE—OPERA HOUSE** (G. F. Gruhiger, manager): At the Old Cross Roads Sept. 19; fair house. Fairly. Uncle Jack Spruey to big business 20. George Hopkins, as Uncle Tom Stock, was especially well received. The Tide of Life 20; small audience. Party, O'Neill and Dee 20-21. Harrison J. Wolfe 7. Are You a Mason 12. Frank Keenan 12.—ITEM: The strike having been settled all of our industries are running full time. A number of new plants will be in operation in a short time, and the prospects for a good season are very bright.

**ALLEGTOON—LYRIC THEATRE** (Mishler and Worman, manager): Corse Payton's Stock co. closed a week Sept. 21 to fair business. The co. gave performances of The Charity Ball, Young Mrs. Whistling, Only a Farmer's Daughter, Alone in London, Taken from Life, A Desperate Game, Only a Farmer's Daughter, Christopher Jr., The Wife, and Ten Nights in a Bar Room 20-21.

**OKLAHOMA CITY—OVERHOLSER OPERA HOUSE** (O. V. Nix, manager): Finnigan's Ball Sept. 21. The Girl from France 20. A Country Merchant 22.

**GRAND OPERA HOUSE** (George M. Miller, manager): A good performance of Lost in Egypt attracted large audiences 20-21. Bill Hubbard 20-21; performances fair.

**READING—ACADEMY OF MUSIC** (John D. McInnis, manager): The School of Illustration Sept. 20. Marion's New Husband 21. Payton's Stock co. 21. The Charity Ball, Young Mrs. Whistling, Only a Farmer's Daughter, Alone in London, Taken from Life, A Desperate Game, Christopher Jr., The Wife, and Ten Nights in a Bar Room 20-21.

**OREGON.** (Continued from page 6)

**LA GRANDE—STEWARD OPERA HOUSE** (H. Steward, manager): Russell and Drew's co. in East Lynne Sept. 19; good house; fair performance. Richards and Pringle's Minstrels 20. A Baggage Check 2.

**SALIN—TEMPLE GRAND OPERA HOUSE** (John Cordray, manager): Russell and Drew's East Lynne Sept. 18; pleased good audience. Richards and Pringle's Georgia Minstrels 20 were well received by large houses.

**BAKER CITY—BAKER'S OPERA HOUSE** (George L. Baker, leasee and manager): Baker's original service for President McKinley Sept. 19; packed house. East Lynne 20; fair house and performance.

## PENNSYLVANIA.

**MAMANOV CITY—KAIFER'S GRAND OPERA HOUSE** (J. J. Quirk, manager): Are You a Mason opened a large audience Sept. 19. When We Were Twenty-one 22; good house; performance excellent. Willis Granger in A Secret Warrant drew fairly well. Marion's New Husband 23; good house; performance. Stevens' U. T. C. 23. The Evil Eye and KAIFER'S OPERA HOUSE (John Becker, manager): Ethel Dryfus co. 20-25.—ITEM: Springfield, hypnotist, visited friends here 22. James Welsh has been made property man and billposter of the Grand.—The Male Musical Club of Slatington, under the direction of Professor Roberts, won the first prize of \$300 at the singing contest at the Pan-American Exposition 20; they rendered "The Song of the Pilgrims" and were highly complimented.—Mr. and Mrs. Thomas F. Morrison, proprietors of The Victorian Organist, John Roberts, son of Professor of Potomac, has joined Springfield.—The employees of the Able Opera House, Boston, have organized a local branch of the Theatrical Mechanical Association, enrolling over thirty men at their first meeting.

**R. W. SHREINER.** (Continued from page 6)

**POTTSVILLE—ACADEMY OF MUSIC** (Nathan Stetson, manager): When We Were Twenty-one Sept. 21; good performance; paying business; Walter Walker, William J. Butler, and Florence Wickliffe deserve mention.

**ROCKPORT—GRAND OPERA HOUSE** (W. D. Campbell, manager): The School for Scandal and King John Sept. 21; large audience. Barbara Frickies 24; Miss Performance 25; good business; The Little Detective 24. The Clipper 25. Pennsylvania 25. When We Were Twenty-one 2. Miss Bob White 1. Stobbing 4. King of the Opium Ring 5. Sweet Misses 8. Are You a Buffalo 11. Uncle Terry 12. Ton Stock co. 14-19.

**ALTOONA—ELEVENTH AVENUE OPERA HOUSE** (E. C. Mishler, manager): A. D. MacLean and Odette Tyler presented The School for Scandal and King John Sept. 21; large audience. Barbara Frickies 24; Miss Performance 25; good business; The Little Detective 24. The Clipper 25. Pennsylvania 25. When We Were Twenty-one 2. Miss Bob White 1. Stobbing 4. King of the Opium Ring 5. Sweet Misses 8. Are You a Buffalo 11. Uncle Terry 12. Ton Stock co. 14-19.

**PUNXSUTAWNEY—MAHONING STREET OPERA**

small house; performance good. The Deemster 21. A Secret Warrant 2.

**COLUMBIA—OPERA HOUSE** (James Crookshank, manager): A Stranger in a Strange Land Sept. 26; medium business. Wills Comedy co. opened Sept. 26 for three nights in Two Old Comics; large and pleased audience.

**SUNBURY—OPERA HOUSE** (W. W. Fisher, manager): Blimbo or Bombay Sept. 10 caused by the management. The Deemster 22; fair audience and management. The Deemster 23; fair audience and management. The Deemster 24; large and pleased audience.

**WILLIAMSPORT—LYCOMING OPERA HOUSE** (Fitch and Hobson, managers): Jefferson Du Angelis & Royal Rose Sept. 21 pleased large audience. Fanchon 24; good appreciative audience. Mama's New Husband 26.

**MT. CARMEL—BURNISSE OPERA HOUSE** (John Gould, manager): When We Were Twenty-one Sept. 20; good business; performance excellent. Mama's New Husband 24 pleased full house. The Deemster 26. Uncle Tom's Cabin 28.

**LEMINGTON—OPERA HOUSE** (Bank and Kent, managers): A Country Merchant Sept. 18 opened the local season; large audience; week on. Pennsylvania 25; good house; fine performance. Alabama Minstrels 4.

**SHAMOKIN—G. A. R. OPERA HOUSE** (John F. O'Neil, manager): When We Were Twenty-one Sept. 20; large and delighted audience. The Volunteer 22; a packed house; 24. Mama's New Husband 27. A Day and a Night 28.

**SHIMMANDO—THEATRE** (Nathan Appell, manager): Arthur G. Snyder, resident manager): The Volunteer Organist Sept. 21; big business. When We Were Twenty-one 22; large and pleased audience. Merry Maidens 23. Armstrong-Warren on 24.

**MYKERSHOP—WHITE'S OPERA HOUSE** (Frank D. Blunt, manager): Fieldneath Wilson Sept. 20; good performance; well filled house. The Tide of Life pleased a good house 21. Vega's Minstrels 22.

**SHILLER VERNON—PROFILES THEATRE** (W. H. Lamp, manager): A Woman in the Case Sept. 20; small house; performance satisfactory. Uncle Tom's Cabin 22. Mama's New Husband 24. Mystery Minstrels on 25.

**LEWISBURG—NEW OPERA HOUSE** (E. R. Taylor, manager): State of Kentucky Sept. 20; fair house. Francisco 21; a packed house. A Comedy of Mischief 22. Nelson's U. T. C. 23.

**MOUNT PHEASANT—GRAND OPERA HOUSE** (R. H. Colcord, manager): Bill Sept. 21; good house; pleasant audience. Uncle Tom's Cabin 22 to 2. E. O.; good co. McCoy Stock co. 25. Fieldneath Wilson 26.

**ASHLAND—GRAND OPERA HOUSE** (Waitt and Young, managers): Olympia 24-26; fair business. The Goddess 27. A Secret Warrant 28. A Day and a Night 29.

**GARIBOLDONNE—GRAND OPERA HOUSE** (Sam F. Hayes, manager): A Day and a Night Sept. 28; fair house; good performance. The House that Jack Built 29; fair house and on. King Dramatic on 30.

**FRANKLIN—OPERA HOUSE** (M. Reid, manager): Mrs. Reid 20; Uncle Tom's Cabin 21; good business. The Goddess 22. The Goddess 23. Walter F. Pease 24. Nelson's U. T. C. 25. Vogel's Minstrels 26.

**SHIRLEY—OPERA HOUSE** (M. Reid, manager): Show Arsen Sept. 21; excellent performance; the best. Very Quirky 22. Mrs. Jones' Pictures 23. The Tide of the Gods 24. Nellie Love Story 25.

**WARREN—LIBRARY THEATRE** (F. E. Scott, manager): Way Down East 20; fair audience. The Watch on the Rhine 21. Martin's U. T. C. 22. Are You a Nurse 23.

**JOHNSONVILLE—ARMSTRONG OPERA HOUSE** (John Johnson and John Johnson, managers): Where the Country Is Sept. 20; good audience. The Deemster 21.

**LOCK HAVEN—OPERA HOUSE** (J. H. McLean, manager): The House that Jack Built 20; half house; good audience. Uncle Tom's Cabin 21; good business. The Auditorium, was in the city the past week.

**HAWTHORN—OPERA HOUSE** (G. L. Hendon, manager): Mrs. H. C. Ross 22; good performance; the best. Uncle Tom's Cabin 23. Uncle Sam 24.

**MEADVILLE—ACADEMY OF MUSIC** (R. A. Thompson, manager): The Watch on the Rhine 20; good audience. One Color on 21.

**MONONGAHELA—CATHY'S OPERA HOUSE** (Sam F. Hayes, manager): The Watch on the Rhine 20; good audience; the best. Uncle Sam 21.

**HANOVER—GRAND OPERA HOUSE** (Harry G. Miller, manager): Bill Sept. 21; good audience; the best. Uncle Tom's Cabin 22.

**WHITE CLOUD—GRAND OPERA HOUSE** (E. C. G. Miller, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21; good audience.

**MONROVIA—GRAND OPERA HOUSE** (E. S. Miller, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21; good audience.

**WHITEFIELD—GRAND OPERA HOUSE** (F. W. Williams, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

**CANTON—GRAND OPERA HOUSE** (W. W. Williams, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

**WHITEFIELD—GRAND OPERA HOUSE** (F. W. Williams, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

#### RHODE ISLAND.

**PINEPOINT—THORNTON'S OPERA HOUSE** (Thornton, manager): The Deemster Sept. 21; good audience. The House that Jack Built 22. Uncle Tom's Cabin 23. The Captain's Mate. A Sailor's Sweetheart 24. The Little Minister and A Daughter of Fortune 25. Uncle Tom's Cabin 26.

**NEWPORT—OPERA HOUSE** (George H. Smith, manager): Mrs. Jones' Pictures 20; good audience. The Tide of Life 21. Uncle Tom's Cabin 22. Uncle Sam 23.

**NEWPORT—OPERA HOUSE** (Henry Bell, Jr., manager): Mrs. Jones' Pictures 20; good audience. The Tide of Life 21. Uncle Tom's Cabin 22. Uncle Sam 23.

**WHITEFIELD—SILVER'S OPERA HOUSE** (F. D. Whitefield, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

**WHITEFIELD—OPERA HOUSE** (William H. Williams, manager): The Watch on the Rhine 20; good audience; very well received. Harry Story, The Queen of Sheba 21-22; fair audience. Peer 23.

**WHITEFIELD—OPERA HOUSE** (Henry Bell, Jr., manager): Mrs. Jones' Pictures 20; good audience. The Tide of Life 21. Uncle Tom's Cabin 22. Uncle Sam 23.

**WHITEFIELD—SILVER'S OPERA HOUSE** (F. D. Whitefield, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

**WHITEFIELD—OPERA HOUSE** (William H. Williams, manager): The Watch on the Rhine 20; good audience. Uncle Tom's Cabin 21.

#### SOUTH CAROLINA.

**SPARTA—OPERA HOUSE** (Sam Green, manager): A Family Sept. 20; failed to sell out. The Queen of Sheba 21; good audience. Uncle Tom's Cabin 22. Alvin Justin 23. Walter F. Pease 24. Eddie T. Oliver 25.

**COLUMBIA—THEATRE** (Smithfield and Brown, managers): Alvin Justin 20; fair house and performance; large audience. Black Pettit's Troubadour 21; good performance; big house. The Princess of Hesse 22; good audience.

**CHARLESTON—ACADEMY OF MUSIC** (Charles W. Koch, manager): Mama's Heart 20; good audience. Alvin Justin 21; full house. Black Pettit's Troubadour 22; good audience. The Princess of Hesse 23; good audience. The Queen of Sheba 24; good audience.

**SUMTER—ACADEMY OF MUSIC** (C. W. Koch, manager): Mama's Heart 20; good audience; Black Pettit's Troubadour; performance good; business good. Leah Lovell 21.

**FLORENCE—AUDITORIUM** (Burringer and Caldwell, managers): Second Regiment Band concert Sept. 20; performance excellent; small house.

**ANDERSON—OPERA HOUSE** (R. R. Parker, manager): The Gay Masquerades Sept. 20. Burrow's Minstrels 21.

**GREENVILLE—GRAND OPERA HOUSE** (R. T. Whittle, manager): Burrow's Minstrels Sept. 20.

#### SOUTH DAKOTA.

**WATERTOWN—NEW GRAND OPERA HOUSE** (R. A. Briss, manager): Masons opened Sept. 27. 28. With a Merry Minister and A Fool for Luck. Miss Mason 2. Thelma 12.

#### TENNESSEE.

**NASHVILLE—THE VENDOME** (W. A. Morris, manager): The Vendome 20; good house. The Girl I Left Behind Me and Mama's Heart 21. In the Girl I Left Behind Me, Vass De Vass, Victor De Vass, and J. W. Andrews deserve mention. Field's 22-23; pleased large house. The girl on command to Victor De Vass, Mr. Williams, pleasing a fair sized audience. J. W. Andrews and the others between the two new stars. The Vendome 24. GRAND OPERA HOUSE (R. T. Morris, manager): The Girl I Left Behind Me 20; good audience; a bit slow. Mama's Heart 21. The Vendome 22-23; good audience; a bit slow. The Vendome 24.

**MEMPHIS—GRAND OPERA HOUSE** (R. T. Morris, manager): The Girl I Left Behind Me 20; good audience; a bit slow. Mama's Heart 21. The Vendome 22-23; good audience; a bit slow. The Vendome 24.

Others deserving special notice are J. George Miller, Durval, Julian, Walter Edwards, and others. Miss Hill, there in the wonderful manner was. Northern Lights 20-21.—THE TABERNACLE: The Metropolitan Grand Opera co. 22-24 will present Carmen and The Barber of Seville in Sweet Clover 27. A Poor Relation 28. Alvin Justin 4.—THEM: Since the death of Henry H. Hedrick, which occurred July 20 last, James Gaines has assumed the entire management of this house.

**BRISTOL—HARLINGING OPERA HOUSE** (James Gaines, manager): Who, What, When Minstrels Sept. 20; large audience; performance good. Adelicia Thornton in Sweet Clover 27. A Poor Relation 28. Alvin Justin 4.—THEM: Since the death of Henry H. Hedrick, which occurred July 20 last, James Gaines has assumed the entire management of this house.

**CHATTANOOGA—NEW OPERA HOUSE** (Paul R. Albert, manager): The Gay Mr. Goldstein opened the local season Sept. 20; good performance and house. The Deemster 21. Sweet Clover 22. A Poor Relation 23.

**WINCHESTER—AUDITORIUM** (Atwell and Worthington, managers): Herald Square Opera co. Sept. 20-21; good audience; good business and performances; Blanche Aldrich prima donna, and others made a great success. The Girl I Left Behind Me 22. The Village Hall; poor performance; poor house. D. D. MacLean and Odette Tyler 23.

**ROANOKE—ACADEMY OF MUSIC** (C. W. Beckert, manager): Adelaide Thurston Sept. 20. A Poor Relation 21. Eddie T. Oliver 22.

**DANVILLE—ACADEMY OF MUSIC** (Neal and Hoy, manager): Other People's Money Sept. 20; fair audience; performance good. Odette 21. Eddie T. Oliver 22. Thelma 23.

**CHARLOTTESVILLE—AUDITORIUM** (J. J. Lehman, manager): William Russell in An American Gentleman Sept. 20; large audience. A Poor Relation 21.

**LYNCHBURG—OPERA HOUSE** (P. M. Dawson, manager): Oscar Hammerstein's Money Sept. 20; good house and performance; good audience. The Girl I Left Behind Me 21. Eddie T. Oliver 22.

**PHILADELPHIA—ACADEMY OF MUSIC** (W. H. Hinckley, manager): Eddie T. Oliver 20. Eddie T. Oliver 21. Eddie T. Oliver 22.

**PORT WORTH—GREENWALL OPERA HOUSE** (F. G. Greenwall, manager): Bill Sept. 20; well filled house planned.

**KELLOGG—OPERA HOUSE** (E. H. Kellogg, manager): The New Diamond 27 to 8. E. O.; strong. Mama and Minnie in Randolph and Adolph 28; excellent performance.

**WILMINGTON—GRAND OPERA HOUSE** (James Gaines, manager): Mama's Heart 20. Eddie T. Oliver 21. Eddie T. Oliver 22.

**FRUITWORTH—GRAND OPERA HOUSE** (John F. Fruittworth, manager): Mama's Heart 20. Eddie T. Oliver 21. Eddie T. Oliver 22.

**GREENSBORO—GRAND OPERA HOUSE** (John F. Green, manager): Mama's Heart 20. Eddie T. Oliver 21. Eddie T. Oliver 22.

**WYTHEVILLE—GRAND OPERA HOUSE** (John F. Wythe, manager): Mama's Heart 20. Eddie T. Oliver 21. Eddie T. Oliver 22.

**WHEELING—OPERA HOUSE** (George A. Peacock, manager): The Casino Girl Sept. 20; big business. Eddie T. Oliver 21. Eddie T. Oliver 22.

**SPokane—AUDITORIUM** (Henry C. Maynard, manager): Olympia Sept. 20-21. Plays presented: Only a Country Girl, The Parisian Princess, Wanted a Wife, The Tutor, and Indiscretions; fair co.; large attendance.

#### WASHINGTON.

**WHEELING—OPERA HOUSE** (Charles A. Peacock, manager): The Casino Girl Sept. 20; big business. Eddie T. Oliver 21 pleased large audience. Fairy Queen 22; good business. Are You a Mama 23.

**GARDEN—OPERA HOUSE** (Charles A. Peacock, manager): Sheridan Stock co. closed successful week 20 with The Virginian and The Danube. The Power of Love 21-22.

**MORGANTOWN—OPERA HOUSE** (H. L. Smith, manager): Eddie T. Oliver 20-21; fair audience and performance. A Woman in the Case 22; poor audience and performance. Eddie T. Oliver 23. Eddie T. Oliver 24.

**PARKERSBURG—AUDITORIUM** (W. H. Kortright, manager): E. D. Nichols and George E. Tracy 20-21; good audience and performance. Eddie T. Oliver 22.

**CHARLESTON—DURLOW OPERA HOUSE** (H. S. Durlow, manager): William Russell and Eddie T. Oliver 20-21; fair audience and performance. Eddie T. Oliver 22.

**MANNINGTON—OPERA HOUSE** (G. M. Daniels, manager): Eddie T. Oliver 20-21; good audience and performance. Eddie T. Oliver 22.

**MORGAN—COLLEGEM OPERA HOUSE** (Carl Gandy, manager): The Vernon Girl Sept. 21; good audience; Eddie T. Oliver 22.

**MARYSVILLE—CENTRAL OPERA HOUSE** (A. F. Leopold, manager): Herald Square Opera co. Sept. 20; good audience; Eddie T. Oliver 21.

**MARYSVILLE—OPERA HOUSE** (G. S. Peacock, manager): Eddie T. Oliver 20-21; good audience; Eddie T. Oliver 22.

**CHARLESTON—HARDIN OPERA HOUSE** (R. A. Hardin, manager): Eddie T. Oliver 20-21; good audience; Eddie T. Oliver 22.

**CAMDEN—OPERA HOUSE** (George V. Fischer, manager): Frank Adams Sept. 20. Ed in Uncle Sam; good performances and business.

**WHEELING—BARTH'S OPERA HOUSE** (W. Barth, manager): Nelson's U. T. C. Sept. 20; good audience; performance fair.

**WEST UNION—SMITH'S OPERA HOUSE** (R. P. Smith, manager): A Woman in the Case Sept. 20.

**WISCONSIN.**

**GREEN BAY—THEATRE** (John B. Arthur, manager): Rose and Holland's U. T. C. co. Sept. 20; good co.; big house. Yester's Opera co. in Eddie T. Oliver 21. The Man and His Wife 22. Eddie T. Oliver 23.

**WAUPACA—OPERA HOUSE** (F. J. C. Clegg, manager): Eddie T. Oliver 20-21; good audience; Eddie T. Oliver 22.

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**WOODSTOCK, ONT.—OPERA HOUSE** (Charles A. Pyne, manager): A Brace of Particulars Sept. 20; excellent performance; exceptionally large house. Eddie T. Oliver 21. Eddie T. Oliver 22.

**WOODSTOCK, ONT.—OPERA HOUSE** (Charles A. Pyne, manager): Eddie T. Oliver 20-21; good audience; Eddie T. Oliver 22.

**WINNIPEG, MAN.—THEATRE** (G. P. Walker, resident manager): Charles G. Lindsay, resident manager; in Old Kentucky Sept. 20, 21. The new Madam, a capable actress. Miss Clark, Eddie

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